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MOSS-WHYTE COMBINE IS RUMORED
DETROIT TIVOLI WRECKED BY BOMB

MOVING PICTURE WORLD

VOLUME 89
NUMBER 1

—The Showman's Business Paper—

NOVEMBER 5, 1927
PRICE 25 CENTS

NOTICE!

THOSE who
PROFITED by
M-G-M's smart
U. S. Government
COOPERATION on
"TELL It To
THE Marines"
"MIDSHIPMAN"
AND "Rookies"
WILL be
DELIGHTED to
KNOW that
WILLIAM Haines
IN "West Point"
IS an even
BIGGER
SENSATION!

(See Inside This Cover)

...lished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE.

WILLIAM HAINES

directed by
EDWARD SEDGWICK

Story and Continuity by Raymond L. Schrock

WEST POINT

with
JOAN CRAWFORD

Titles by Joe Farnham

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"CHANG" with its thrilling climax, the frenzied stampede of a herd of elephants, is a Paramount Picture. So is "THE ROUGH RIDERS". And that wonderful story of brotherly love, "BEAU GESTE". "METROPOLIS", the fascinating glimpse into tomorrow's universe. "THE WAY OF ALL FLESH" in which Emil Jannings gives such a marvelous performance. "JESSE JAMES", "FIREMEN, SAVE MY CHILD", "SWIM, GIRL, SWIM", "TELL IT TO SWEENEY", "A GENTLEMAN OF PARIS". The seething drama of gangster warfare, "UNDERWORLD", "FIGURES DON'T LIE", "SHANGHAI BOUND" are Paramount Pictures, too. Clara Bow in "HULA" and "GET YOUR MAN". Pola Negri in "BARBED WIRE" and "THE WOMAN ON TRIAL". Paramount! Paramount! Paramount! No wonder so many people think *all* the good pictures are Paramount! And they are not so far wrong either—at least all *Paramount* Pictures are good pictures! And they will be still better tomorrow when you are seeing "GENTLEMEN PREFER BLONDES". HAROLD LLOYD, "BEAU SABREUR" and all the others.

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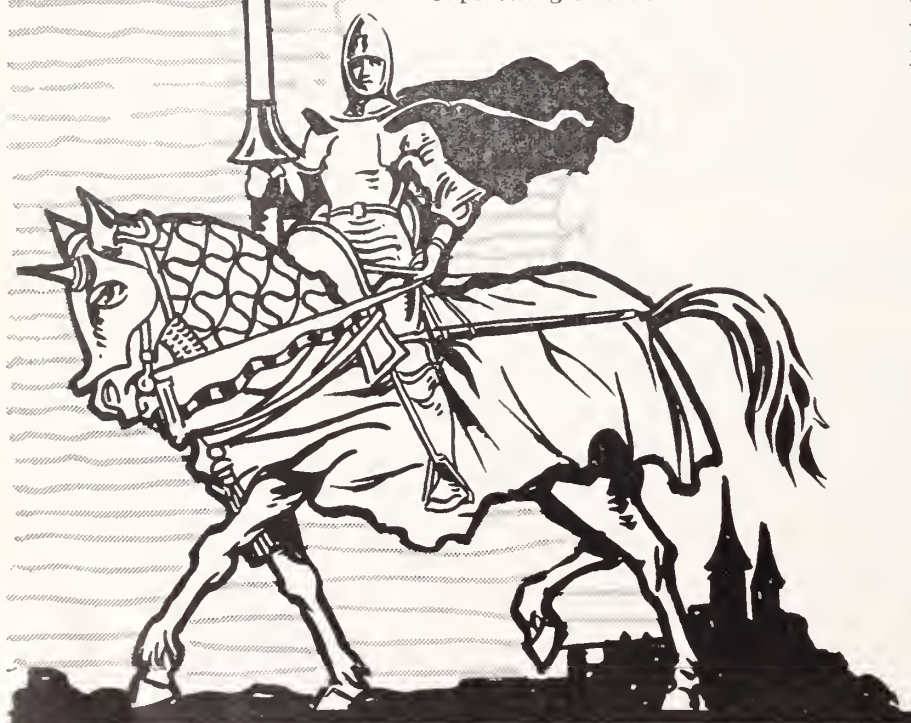

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1540 BROADWAY — EXCHANGES EVERYWHERE — NEW YORK CITY

Last Minute News From Everywhere

ABC Circulation

Moving Picture WORLD

The Showman's Business Paper

7619 Exhibitors

Vol. 89 | New York, November 5, 1927 | No. 1

MOSS-WHYTE COMBINE RUMORED 'DOWN EAST'

Detroit Bomb Wrecks House and Kills Man

Tivoli Is Destroyed by Nitroglycerine; Man Found in Ruins

The Tivoli Theatre, Detroit, operated by Joe Cosco, was wrecked shortly after midnight by a bomb explosion and fire. The entire house, seating 400, was destroyed except the lobby, which was damaged beyond repair. Fire broke out in the stage section immediately following the blast.

An unidentified man was injured fatally. He was found with a hole in his head and his legs severely burned beneath the debris in an alley at the rear. Although he failed to regain consciousness in the Highland Park General Hospital, police believe he was one of the bombers.

Frank E. Ford, chief of the Highland Park Fire Department discovered oil soaked rugs distributed throughout the theatre and that the various rooms were connected both upstairs and down by paper streamers soaked with gasoline.

(Continued on next page)

Many Join Club

Members are rushing into the Motion Picture Club of New York since its last meeting, when 106 accepted and paid-up members were reported. The charter membership class will not contain over 200 names, and those passed upon after November 26 will pay an initiation fee of $150, instead of $100. The number of members will be settled at the next meeting on November 10 at the Astor, at 7 p. m. The nominating committee consists of Jack Alicoate, Elmer Pearson, Walter Moore, Lou Blumenthal and Paul Gulick.

Late Chicago News

The premiere of "Wings" at the Erlanger is the theatre event of the week. It did a capacity business. Zukor, Lasky, Kent, Sam Katz and other notables attended the opening.

John Cooney, father of the Cooney brothers of the National Playhouse Circuit, died after a long illness.

The Grand Theatre Corp. has been organized by Nelson Kahn with headquarters on West North avenue.

Fight Film Arrests in Philly; Baltimore Quiet

Philadelphia — Department of Justice agents have arrested William Berger, Louis Berger and Abe B. Weinblatt, distributors, and Sam Epstein, exhibitor, in connection with the showing of Tunney-Dempsey fight films here, and have issued a warrant for Edward Ruby of New York. The defendants are held in $1,000 bail.

Baltimore—The fight films are attracting droves of people here while U. S. District Attorney Woodcock is seeking the man who brought them into the state. The Attorney General declares them not subject to censorship.

Estelle with F. N.

Estelle Taylor has been signed by Bob Kane for her initial First National production, "The Whip Woman." The cast will include Lowell Sherman and Antonio Moreno, Joe Boyle will direct from the original story by Forrest Halsey.

Ohio Bans Fight Film

Cincinnati—Ohio fans who anticipated ringside seats to view the Dempsey-Tunney fight films are doomed to disappointment, for the state board of censors have ruled "thumbs down" on Ohio showings.

NEW SOUTHERN CHAIN FORMED

Publix, Arthur Lucas and Saenger are combining to form a chain of small picture theatres throughout Georgia The Lucas houses at Macon, Brunswick and Valdosta will be included and houses will be built It is believed that Publix houses in key cities are not in on the deal. Lucas will control half of the chain and Publix and Saenger one-quarter each.

Publix, in co-operation with Saenger, has just acquired the Rex and Queen theatres at Hendersonville, N. C. They formerly were run by Jake Wells.

Woodhull Off On Tour Of Showmen Meetings

R. F. Woodhull, national president of the M.P.T.O.A., left on the South Western Limited on November 1 for a three weeks' tour of state conventions. The organizations to be visited are as follows: Little Rock, Oklahoma City, Dallas, Kansas City, Omaha, Columbus, Indianapolis and Chicago.

During the trip Mr. Woodhull will address several Women's Clubs and other civic bodies.

Nalpas Brings "Casanova"

Louis Nalpas, associated with Jean Sapene in France, will sail on the Ile de France for New York on November 9 with a print of "Casanova," for which he expects to obtain a Broadway showing. Carl Laemmle saw this feature while in Paris.

New N. J. Theatre

Morris Kutensky is building a first-run theatre in Westwood, New Jersey.

Zukor Holds Half of Stock in Moss Circuit, 'Tis Said

With persistent reports coming this week from New England to the effect that the Boston syndicate which "purchased" the Poli circuit of 18 theatres for $28,500,000 has not actually purchased it but only has an option and is finding it difficult to raise funds to complete the sale, the eyes and ears of the industry focussed again on New York when it was whispered along Broadway that B. S. Moss and Arthur Whyte are soon to join forces in an invasion of the territory formerly dominated by S. Z. Poli. It is practically certain that Moss is severing his Keith-Albee affiliations, and that Whyte is leaving Pathe-DeMille, but their future plans, though Broadway insists the above is true, still are a matter of conjecture.

Added to this comes the news that the Stanley Co. of America and Keith-Albee will be associated in an invasion of the New England territory. Their theatres, for which sites are being obtained, will present vaudeville and pictures at popular prices. Several of the houses will be on the scale of the

(Continued on next page)

Ouimet in Canada

Ernest L. Ouimet, former president of Specialty Films Import, Ltd., of Canada, distributors of the Pathe product, left New York last night for Toronto where he will be established as general Canadian representative for Topics of the Day, Aesop's Film Fables and the Henry and Polly Comedies. The above products are now being released in Canada through the Regal Films, Ltd.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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VOL. 89 NO. 1

PIERSON TO HEAD "U" ROAD SHOWS

With 4 road show pictures to be marketed within 2 years, Carl Laemmle has established a road show department for Universal. As general manager of this he has engaged Wayne Pierson, formerly booking manager and assistant to J. J. McCarthy, and more recently general manager of Fox road show department and of "King of Kings" road shows. Mr. Pierson's first show will be "Uncle Tom's Cabin," which opens at the Central on November 4.

Mr. Pierson is making his offices at 730 Fifth avenue. He has engaged Warren Lewis as special publicity representative for the "Uncle Tom's Cabin" show.

LONDON CABLE

Moving Picture World Bureau, London, Nov. 3.

The Films Bill battle reopens with debates and deputations raging around the question of British control. Another new English producing company has a million dollar flotation. United signs Camilla Horn for Hollywood. Mr. Shauer and son disembark from the Aquitania. English production is planned for the mammoth picture, "Peace of the World." Haymarket Capitol is expected to present "King of Kings." Berlin is strongly impressed by the picture. Mercedes Gleitze is signed for films. Betty Bronson is proposed for the Kipling and Barrie films.

OHIO SHOWMEN TO HEAR NEWS OF CONFERENCE

Trade Commission Promises a Report At Nov. 16 Meet

The anxiously awaited report of the Federal Trade Commission on the Trade Conference recently held in New York City will be heard at the November 16 convention of the M.P.T.O. of Ohio in Columbus, according to a statement by Business Manager P. J. Wood.

Wood declares that Commissioner Abram Myers, who presided at the Conference, has promised him the full report in time for the convention.

Speakers at the convention will be Charles C. Pettijohn of the Hays organization, R. F. Woodhull, president of the M.P.T.O.A.; Congressman J. T. Begg of Sandusky and Governor Donahey.

New Chillicothe House

Cincinnati—A new house is scheduled for Chillicothe, Ohio, to cost around $200,000. The project is being sponsored by Meyers Bros. and Laconey Greenbaum.

COMBINE RUMOR

(Continued from preceding page)

Albee Theatre in Brooklyn and the Metropolitan in Boston, it is said.

While Keith-Albee has announced that the Poli sale removes it from any franchise obligations as to vaudeville, in some sources it is felt that the Boston syndicate, if it completes purchase of the Poli houses, can at least make trouble by bringing the question before the courts.

Of Moss it is said that many of his leases are about up and that he plans changes in his theatre holdings. If he does enter the New England field competitively it will complicate matters considerably, since Adolph Zukor is said to own 50 per cent. of the Moss circuit. Moss, according to Broadway, borrowed from Zukor in order to buy out Sol Brill, his partner, who is credited with owning more first mortgages on theatres in the New York territory than any other man, and gave Zukor half of his theatre stock as security.

Up in New Haven Poli told newspaper men that he may take up sculpture and fishing when "I drop the theatrical business."

"The old sculpture tools with which I made images in Italy, in Paris and in New Haven 40 or 50 years ago are still up in my attic," he said. "So is my fish pole. I am going to bring both down as soon as I get out of the theatre business."

Inquiries from the parties involved elicited no comment.

A RELIC OF THANHAUSER STUDIO DAYS

The photo was taken in New Rochelle in 1915. The following can be recognized: Leon J. Rubenstein, Thanhauser advertising manager; Thornton Fisher, N. Y. Evening World cartoonist; Rose Dugan, Morning Telegraph representative; Lyn Denig, Moving Picture World; Gladys Hulette, starring in the picture; Tom Kennedy, Motography; Pete Milne, Motion Picture News; Jim Milligan, Billboard.

GERMAN NEWS

By Correspondent

NOW "The Big Parade" is on at the UFA Kurfurstendamm, west of Berlin. The success at the opening night was marvelous. But—haven't we got enough of war and terror? We have seen "Barbed Wire" and found it very good; we saw "What Price Glory" and admired the acting of McLaglen and Dolores Del Rio, but after all, the German people ask: "Isn't that enough?"

* * *

We have several famous musicians conducting in first-run houses. Especially one: Otto Stenzeel, who was formerly connected with Erno Rapee. He is only a young fellow, but he has learned a lot from the musical master of the Roxy. And now we have a guest here: Frederick Stahlberg, who came from New York to conduct the Riesenfeld score of "King of Kings."

* * *

"King of Kings" will be soon the talk of the town, when it will have its premiere at the Tauentzien Palast. The house will be decorated as no house in Berlin has been decorated. A special audience will attend the gala opening. The performance starts at 10 o'clock. Among the guests will be Reichspresident Hindenburg, Reichskanzler Luther, Reichsaussenminister Stresemann. All of the churches will be represented by officials.

* * *

"Napoleon," now at UFA Palast am Zoo, is a real box office success. Albert Dieudonne plays the part of Napoleon and Susi Vernon is in it too. The picture will come through Metro-Goldwyn next March to New York for special presentation.

Albany Booking Renewed

Albany—The hesitation on the part of exhibitors toward booking new product, which prevailed in Albany for a number of weeks, has now entirely vanished, according to statement made during the past week at practically all of the dozen or more exchanges in the city. All of the big exhibitors have booked product for months ahead and some for the complete year.

HOUSE BOMBED

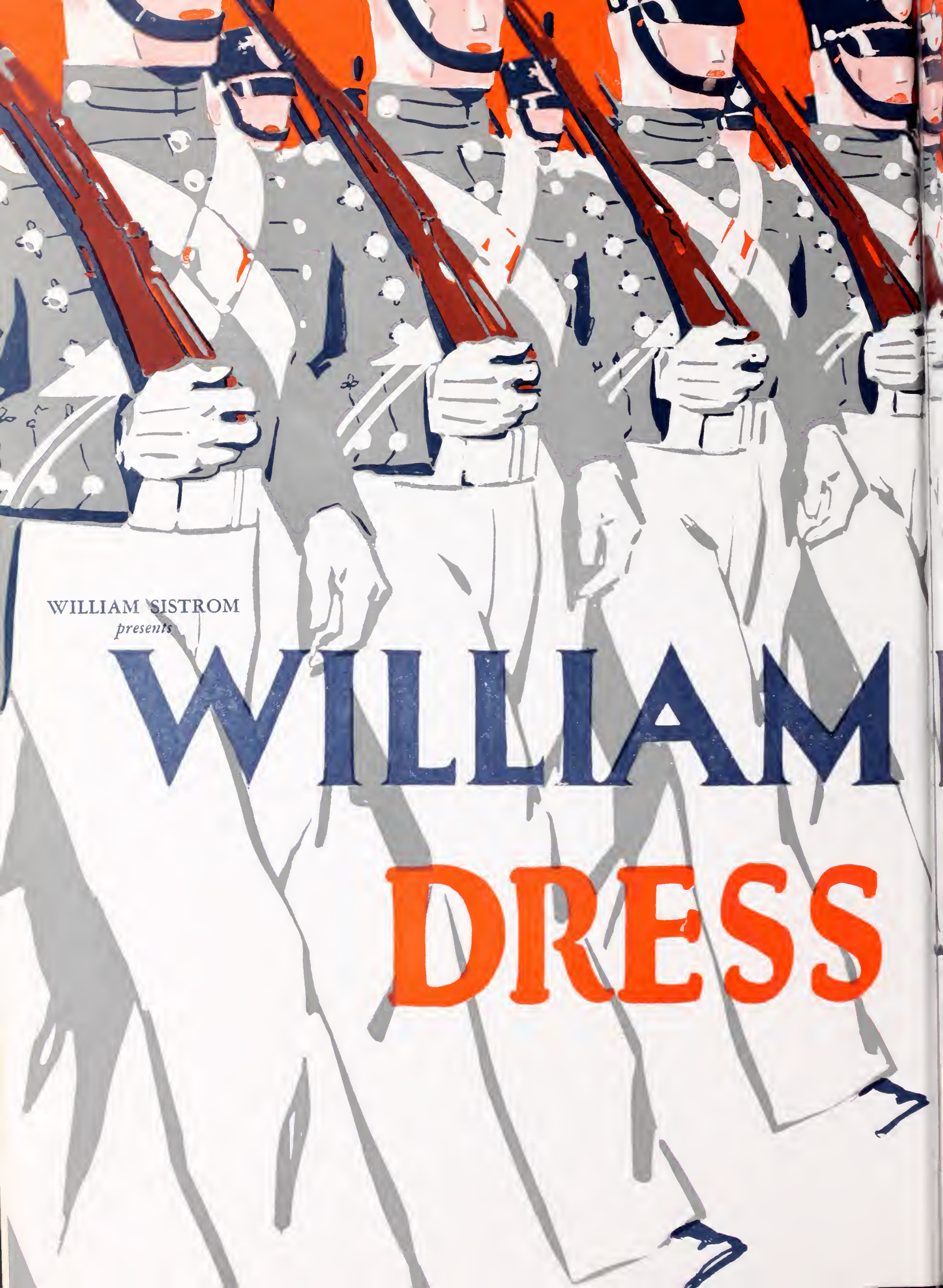
(Continued from preceding page)

Later, Inspector William Cross found 4 cans of nitroglycerine at the rear. It is his belief that the explosion was premature.

Damage to the building is estimated around $100,000.

Cosco would not comment on the explosion. In addition to the Tivoli he operates 7 other theatres.

ATTENTION!


WILLIAM SISTROM
presents
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DRESS

BOYD
in
PARADE

with

BESSIE LOVE

Screen play by DOUGLAS Z. DOTY
from the story by MAJOR ROBERT GLASSBURN,
MAJOR ALEXANDER CHILTON and
HERBERT DAVID WALTER

Produced by DEMILLE PICTURES CORPORATION

A DONALD CRISP *Production*

ONE OF THE SEASON'S BIGGEST

WAR DEPARTMENT TELEGRAM

Oct. 8, 1927

Cecil B. DeMille,
Culver City, Cal.

"Dress Parade" previewed by War Department yesterday and approved for release with exception of slight changes in four captions. Heartiest congratulations on a splendid picture typifying spirit of West Point.

Lutz Wahl,
The Adjutant General.

At the MARK STRAND, New York, beginning Oct. 29, one of the 8 BIG PATHE-DEMILLE HITS appearing on Broadway, New York Simultaneously week of Oct. 29.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Producers International Corp., 130 West 46th St., New York. WILLIAM M. VOGEL, *General Manager*, Foreign Distributors of De Mille and Metropolitan Studio Productions

INCORPORATIONS

Albany, Oct. 29.—Seven picture companies incorporated in New York State during the past week. They were: Bob Earle Productions, Inc., capitalized at $20,000, with Bob Earle, Rose and Ruth Adaire, of New York City; Gould Amusement Corp., $5,000, Alfred L. Harstn, Rose D. Kaplan, Irene Miller, New York City; Edward Sargent Brown and Meyer E. Gusman Inc., $10,000, Alfred S. Perlstein, Elsie Schlesinger, Brooklyn; Albert Schatz, New York City; Sloway, Inc., capitalization not stated, Marie L. Burch, Fred Reicherter, Jamaica; Viola Bauer, Woodhaven; Kisco Photoplay Corp., New Rochelle, George M. Fanelli, Pelham; Rebecca Weiman, Margaret C. Coleman, New Rochelle; Interference, Ltd., also not stating amount of capitalization, Roland Pertwee, Phoebe Feienr, Arthur F. O'Brien, New York City; Kodak Peruana, Ltd., Rochester, $10,000, Charles F. Ames, Arthur H. Paul, Domingo E. Delgado, Rochester.

Crashes Through Marquee

For a few minutes Sunday morning while thousands laughed at "the publicity stunt," Charles Cayten, 43, electrician, clung to the lowest rung of a ladder in front of the Criterion Theatre sign for "Wings." Then, with a despairing gesture, he plunged down in a crashing heap on top of the marquee just as fire apparatus summoned by a policeman who saw that his troubles were real, clanged around the corner. He is in the hospital with both legs broken and internal injurits.

Another For Keith

Cincinnati—Valentine Theatre, Canton, Ohio, owned by Edward C. Bockius, has been acquired through lease by the Palace Theatre Co. of Canton, who now operate the Lyceum and Keith's Palace in that city. The house, which has been dark for several months owing to illness of owner, will be extensively remodeled for pictures.

Columbia Moves in Chicago

Chicago—Columbia Pictures has moved its local offices from 738 Wabash avenue to the Film Exchange Building, where it will occupy the floor formerly owned by P. D. C. Claude Macgowan, assistant treasurer and general manager of the company, took a special trip to Chicago to be present at the opening.

Recall Spanish Ban

Spain is reported to have recalled its ban on M-G-M pictures following a protest of the American ambassador.

FANAMET DIES ON JANUARY 1 'U' DROPS UFA

U. S. Firms to Run Own Foreign Sales Except in Germany

January 1 will see the dissolution of Fanamet, the arrangement entered into by Paramount, M-G-M and First National for foreign distribution, with the exception of Germany. Individual operation was decided on by the companies involved at a recent meeting in New York.

In the meantime it is learned that Universal has ended its UFa contract whereby UFa has been distributing 10 Universals annually and will sell exclusively through Matador, its own foreign subsidiary. This change is made, it is believed, to insure more American styles of exploitation, advertising and salesmanship.

Not Long Lived

The Fanamet combination was not long-lived, having been formed in April, 1926. Its product was sold as Fanamet Pictures, not as Paramounts, First Nationals and M-G-M's. It handled 104 features the first year when the available output of the 3 companies for foreign distribution was estimated at 175 features. Fanamet lost $85,000 the first year.

Frank Cahill, wh has gone west to work with W. R. Rothacker, First National general studio manager.

H. M. Warner Back At Desk in New York

H. M. Warner, president of Warner Bros. Pictures, returned to New York last week from the West Coast where he has been for the last month.

Big Films Start

Before boarding the eastbound train he saw several big pictures put before the cameras, among them "Across the Atlantic" starring Monte Blue, "Glorious Betsy," starring Dolores Costello, "A Race for Life" starring Rin-Tin-Tin, "If I were Single" starring May McAvoy, and "Beware of Married Men" starring Irene Rich.

Old, But Has Young Ideas!

THAT'S MOVING PICTURE WORLD! It is the oldest showmanship paper in the industry. And it has the most modern showmanship thought.

For instance, with this issue, the dodo idea of make-up has been abandoned. The advertising pages of the publication are no longer huddled together in a meaningless, muddled mass, clustered in the "front of the book."

EVERY advertisement appears "next to reading." Every thought maintains its integrity. Every line of copy hammers home its point. The individuality, the personality of the ad and the advertiser stands forth crystal clear. And the reader gets each message. You see, it makes it easier, better, for buyer and seller.

Just a simple showmanship thought. But one of the young ideas that keep old MOVING PICTURE WORLD first in the field!

BOWES SHINES ADS ON WALLS OF PARAMOUNT

Trespass Question Is Raised by Use of Magic Lantern

Major Edward Bowes of the New York Capitol is utilizing the walls of the Paramount Theatre, one of his leading rivals, for a screen upon which to flash, from a magic lantern of great candlepower, the sign, "Go to the Capitol." The walls of the Criterion and Loew's New York Theatre were tried, but the smooth surface of the Paramount proved the best of all.

Now Broadway awaits with bated breath some action from Paramount. Is Major Bowes committing trespass?

"Using the Paramount Building to advertise the Capitol is getting a little gay," Major Bowes admits. "But I don't see any real objections. There has been no protest thus far."

He also will use low-hanging clouds and smoke screens.

H. Grindell-Matthews, the inventor of the light, declared the practice dangerous on the ground that it might injure the vision of persons who looked directly at the searchlight.

T. O. C. C. Ball Dec. 16

The annual Supper and Ball of the Theatre Owners Chamber of Commerce will be held at the Hotel Plaza on the evening of December 16. The committee, consisting of J. Louis Geller, chairman; Max Felder, Lee A. Ochs, Marty Schwartz, Sam Sonin and Henry Suchman, anticipates that the affair will be one of unusual excellence.

Meighan to Quit Par.?

Reports are again around that Thomas Meighan will leave the Paramount fold next June when he has completed the seventh picture provided for under his two-year contract. Thus far he has made five.

Meyers Have Son

A 9-pound son was born Monday to Manny Meyer, Brooklyn salesman of Commonwealth Film Corp., and Mrs. Meyer. It is the first child.

Keegan Exchange Head

Jack R. Keegan now is manager of the New York Vitaphone exchange. Formerly he was publicity director for Vitaphone.

EXHIBS KICK AT ALLEGED NON-T. DRIVE

Declare Distribs Order Exchanges To Push Selling

It has become known that many of the national distributing organizations have sent orders to their various local offices to immediately begin a campaign for the securing of more non-theatrical business.

The exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware, through their Board of Managers at a meeting held on October 27, passed resolutions strenuously objecting to this method and to the development of the non-theatrical business.

The exhibitors of this territory pay to the film companies on an average of $125,000 per week for film rentals, and on the other hand, the same companies receive in comparison for non-theatrical showings the sum of approximately $500 per week, according to Secretary Aarons.

Jerome Beatty of the Hays' office knew nothing of any such drive.

Columbia Signs 2

Claire Windsor will have 2 leading men in "The Opening Night," her second starring vehicle for Columbia Pictures. John Bowers and E. Alyn Warren were signed this week for these roles and production will start as soon as the director and the rest of the cast are selected.

Explains Engraving

At the weekly meeting of the AMPA held at the Cafe Boulevard, on Thursday, the various steps in the production of photo-engraving was carefully and intelligently explained to a large group of members by Harry A. Groesbeck, General Manager of the Walker Engraving Co., of New York.

This particular meeting is the first of a series of instructive luncheons advocated by Bruce Gallup the recently elected president of the AMPA.

A great deal of interest was shown by the members in the talk by Mr. Groesbeck and more such subjects will be awaited with enthusiasm.

Leila Hyams, Warner Bros. player, is in New York to marry Phil Berg, seen with her here.

OHIO FIELD WATCHES MANAGERIAL SHIFTS

Cincinnati—Recent shifts in theatre management within the past fortnight include J. E. Watson, transferred from Loew's Parkway Theatre, Baltimore, to Loew's Broad, Columbus, Ohio. Abe Schwartz has resumed duty at the Utopia Theatre, Painesville, after having recovered from a long illness during which time the house was under jurisdiction of Al Price. At Toledo, Ohio, John McManus has severed his local managerial connections to take charge of Loew's Theatre, Toronto, Canada, where he succeeds Jules Bernstein. Larry Jacobs has resigned as manager of the Alhambra, Canton, Ohio, and is managing the Kinsman at Cleveland. The Alhambra is now being looked after by Earl Hudson, who previously was manager of the Union Square, Cleveland.

Wurtzel Supt. 10 Years

Sol Wurtzel has just rounded out 10 years as general superintendent of the Fox West Coast Studios. In 1914 he joined the corporation in New York. Within 6 months he had been chosen as secretary to William Fox. In October, 1917, he was sent to Hollywood to take charge of the studios.

Caddo Joins Hays

At a meeting of the Board of Directors of Motion Picture Producers and Distributors of America, Inc., Caddo Company, Inc., which releases through United Artists, was elected to membership.

"Harvester" for Hipp

FBO's "The Harvester," based on the novel by Gene Stratton-Porter, will be shown at the Hippodrome, New York, for the week of November 7.

COMING AND GOING

AL LICHTMAN, vice-president and general manager of distribution for United States and Canada, has left New York for Minneapolis in the interests of sales of United Artists Pictures.

* * *

Harry J. Brown, who has directed the two most recent Ken Maynard pictures for First National, "Gun Gospel" and "The Wagon Show," left Hollywood for a brief business trip to New York following the completion of the latter.

* * *

Henry King, director, has left New York for Hollywood, there to decide whether "The Darling of the Gods" or a story entitled "My Woman" will be his next picture.

* * *

Aileen Pringle, Metro-Goldwyn-Mayer actress, arrived in New York last Sunday. She will spend several weeks here.

* * *

Monte Blue terminated his vacation in New York this week and started back for the Coast. According to his working schedule he will be in front of the cameras for "Across the Atlantic" on the last day of October.

METZGER IMPROVING AFTER AN OPERATION

Lou B. Metzger, general sales manager for Universal, was operated upon at St. Luke's Hospital, New York City, as the result of a severe attack of gallstones. The operation was very successful, and although the Universal executive put in several bad days early this week, he is now reported to be well along towards recovery. It will be several weeks before he returns to his desk.

Two New Ohio Houses

Cincinnati—Following close on the announcement that Bender, Wolf and Young of Canton, Ohio, would build a house in the Marion, Ohio, business district, comes word that the Theatrical Utilities Corp. of Buffalo, N. Y., is having plans prepared for a house in Marion for which a site has already been acquired. To this is added the report that the Young Amusement Co. of Gary, Ind., will erect a house, to be known as the Palace, the building to contain store rooms and apartments.

Publix Books Columbias

Columbia Pictures announces a booking deal with Publix which assures "The Perfect Thirty" of important first-run showings in 34 cities in the South. The contract was engineered by William G. Underwood, Columbia's franchise holder in this territory.

Dorothy Gish sailed this week on the Berengaria for England, where she will star in a historical film.

* * *

Watterson R. Rothacker, First National production chief, is in New York.

* * *

Rodney Pantages, Mrs. Alexander Pantages, Lloyd and Carmen Pantages are enroute to New York from the Coast.

* * *

Beno Rubel is due to arrive in New York from the West the end of the week.

* * *

Director Robert Z. Leonard left the Coast a few days ago for New York.

* * *

Leila Hyams, Warner Bros. player, is in New York accompanied by her mother and father, noted as the famous musical comedy team of McIntyre and Hyams. In the same party was Miss Hyams' fiance, Phil Berg. The wedding of Miss Hyams and Mr. Berg will take place while they are in the East.

* * *

P. C. Taylor, Canadian general manager for F. B. O. has just returned from a trip through the West. He announces that the company's Vancouver exchange has been moved from Granville street to the new Film Exchange Building, Burrard street at Davie. A. E. Rolston is branch manager.

Permanent Movietone Reel

On account of the unusual interest in the Movietone news reel shown in the Roxy Theatre in connection with the Fox News this week, S. L. Rothafel ("Roxy") has decided to make this a permanent feature of the weekly Magazine. While the usual news films from Fox, Pathe, International, Kinogram and M-G-M will be retained, one or more Movietone subjects will be shown each week.

Paramount Gets "Jewels"

By arrangement with the Edward L. Klein Corp., of New York, Paramount has acquired the series of Edgar A. Guest "Poetic Jewels" for sole distribution in Great Britain and Ireland. The deal was recently consummated in London between John Cecil Graham of Famous Lasky Film Service, Ltd., and Edward L. Klein.

Levenson Vice-President

Joseph W. Levenson, for many years associated with Moe Mark in the Mark Strand Theatre enterprises, at a meeting held in Philadelphia was elected a vice-president of the Stanley-Mark Strand Theatre Corp.

The Greatest Football Picture
of the Season–READY NOW!
Just when you can cash
in on it with your public!
THE
COLLEGE
HERO
featuring
Bobby Agnew—Pauline Garon—Ben Turpin
Rex Lease—Churchill Ross—Charlie Paddock
Directed by WALTER LANG
See This Mighty Money-Maker
at your Columbia Exchange—Immediately!
COLUMBIA PICTURES
The Best Box-Office

THEATRES RISING FAST IN NORTHERN NEW YORK

Albany—The excellent business being done by picture theatres in this part of New York State may be responsible for the several new theatres in course of construction or about to be opened. More theatre building has been done in central New York this year than durin any previous year in some little time.

One of the outstanding houses will be a neighborhood theatre being erected by Nate Robbins of Utica, a veteran in the business. This house will represent an investment of about $250,000. Harry Hellman will open a new $150,000 theatre in Albany this month, while George Dwore's new theatre in Schenectady was opened last week. New houses are being built in other villages and cities, and the total investment in these houses will probably come close to $750,000.

MINTZ NOW TOURING KEY CITY EXCHANGES

Nat L. Mintz, vice-president of Charles B. Mintz, Inc., which is producing a series of 26 "Krazy Kat" single-reel cartoon comedies and 10 two-reel novelties for the Paramount 100 per cent. program for 1927-28, left Saturday on a tour through the key city exchanges of the United States.

Mr. Mintz expects to be on the road until Christmas. While away he will interview branch managers and exhibitors with regard to the Paramount-Mintz product.

Sterling Adds 5 States

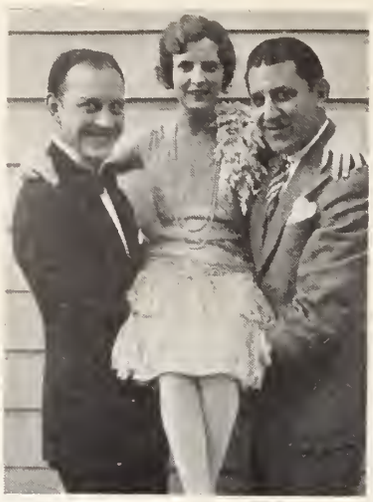
The addition of 5 states to the chart of domestic Sterling distributing fields has been made with the settlement of a contract negotiated between B. M. Shooker and Henry Ginsberg, president of Sterling. This calls for the distribution by the Shooker Film Exchanges of Denver of 12 Sterlings and 6 Banners in the territory covering Colorado, Wyoming, Utah, New Mexico and southern Idaho.

Haskin With Columbia

The fifth name of prominence to be added to Columbia's growing roster of directors is Byron Haskin, who will handle the megaphone on several of the company's future productions. The others are George B. Seitz, Edward H. Griffith, Walter Lang and Albert Kelly.

Wins Loew Booking

"Pretty Clothes," second big gun on the 1927-28 program of Sterling Productions, has been booked for the entire picture circuit of Loew's in New York. It began its round of Loew houses on November 1.



Conrad Nagel and May McAvoy, stars of Warner Bros.' "Slightly Used," with Abe Lyman, band maestro of the West Coast Boulevard Theatre, Los Angeles, California.

Leni World Premiere

Milwaukee—"The Chinese Parrot," Paul Leni's Universal photodrama from the Earl Derr Biggers' novel, had its world premiere last week-end in the Kenosha Theatre, Kenosha, Wis., and registered a hit.

Rogers Has New Star

Louis T. Rogers has signed a long term contract with Elinor Gilmore, "the girl with the most beautiful set of teeth in the world," for a series of two-reel subjects. Production will start in the next 30 days. Stories are being read.

McELWAINE NOW HEADS FOX PUBLICITY FORCE

Donn McElwaine has taken charge as Fox publicity manager, succeeding Daniel M. Doherty, who has joined Fox News as an associate editor. A. P. Dickson will be responsible for lithographic posters, and J. G. Fine will have charge of producing other accessories. Mr. Fine will continue his present work in advertising and production costs. Earl Smith has succeeded Mr. Dickson as manager of the art department.

Beth O'Shea, has resumed charge of fan magazine publicity. Joel Swensen continues in charge of newspaper publicity and on special assignments. Albert S. Nathan is responsible for trade paper publicity and exploitation from exhibitors. Thomas L. Cummiskey, formerly on the New York American, has resumed the editorship of the Fox Newspaper Service. Guy Fowler, Edward E. Schiff and Fred Bulock complete the staff of the department.

Represents Leipzig Fair

H. A. Johnson has been appointed to represent the Leipzig Trade Fair in America to succeed E. A. Boettcher, who recently died. He has headquarters at the office of the Leipzig Trade Fair, Inc., 630 Fifth avenue, New York.

"Pajamas" at Roxy

"Pajamas," a Fox picture, will replace "The Main Event" at the Roxy Theatre on Saturday, November 5.

Virginia Lee Corbin, First National featured player, believes Santa Claus doesn't think her quite grown up yet. Santa (so Virginia dreamed) left her a lot of things that a "little girl" would be wild about, but Virginia is a "big girl" now.

There is something snappy about the "paper" Charlie Einfeld has mapped out for First National's "The Private Life of Helen of Troy." This is a sample of the 1-sheet that ought to arrest the attention of anyone seeking theatrical amusement.

Full Movietone Magazine

Anticipating the regular releases of news reels with sound reproduction through the Movietone which has been announced by the Fox News for the near future, a full Movietone Magazine is being shown at the Rozy Theatre this week. It contains several subjects, including a scene at Niagara Falls, a football game and some pictures taken at the Baltimore and Ohio Centennial. This is the first time that a full magazine has been offered with sound reproduction.

Trophy Now in Exchange

The silver cup offered by First National's New York exchange to the branch office making the best sales record last January, which was won by the New York exchange itself, has now been sent to Jules Levy, manager of the branch office, and rests upon his desk, a testimony alike to the sporting blood of his office force and the ability of his salesmen.

"Buster" Collier to Wed

William ("Buster") Collier, Jr., will marry Dorothy Vincentella McCarthy of George White's "Manhattan Mary," within a few days, it is announced.

Dempsey at AMPA

Jack Dempsey will be the guest of honor at next Thursday's meeting of the Associated Motion Picture Advertisers.

At the suggestion of President Bruce Gallup, the "champion" was invited to meet the boys and accepted with alacrity.

WHOOP-EE

ON THE WAY - TWO OF THE BEST WESTERNS RELEASED IN YEARS!

THE ACE OF WESTERN STARS

Tom Tyler

in

2 Box-office Bulls eyes

stories by FORD BEEBE

THE DEVIL'S TWIN

THE APACHE RAIDER

Directed by LEO MALONEY

Pathe has the Best Westerns

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES - PATHÉ SOUND PATHÉ WESTERNS - PATHÉSERIALS - PATHÉCOMEDIES

LEO MALONEY

WALLY WALES

BUFFALO BILL, JR.

DON COLEMAN

BUDDY ROOSEVELT

JACK PADJAN

JACK DONOVAN

The Smartest Showmen are booking

PATHE WESTERNS

100%

NEVER in the history of the business has there been such an opportunity for a clean-up as is offered this year in PATHE WESTERNS. The public is eager for high-class, colorful action dramas, and PATHE answers that demand with the greatest array of Westerns the industry has ever seen.

Here are a few of the BIG FIRST RUNS who have *booked* PATHE WESTERNS soli

Saenger Circuit	New Orleans
Scenic	Keene, N. H
Capitol	Providence, R. I.
Globe	Manchester, N. H.
State	Utica, N. Y.
Victoria	Watertown, N. Y.
Star	Hudson, N. Y.
Rialto	Harrisburgh, Pa.
Scenic	Lancaster, Pa.
Empress	Washington, D. C.
Criterion	Washington, D. C.
Comedy	Baltimore, Md.
Broadway	Danville, Va.
Rex	Battle Creek, Mich.
Orpheum	Fond du Lac, Wisc.
Whitehouse	Milwaukee, Wisc.
Park	La Salle, Ill.
Jefferson	Jefferson City, Mo.
Columbia Amusement Co.	New Kensington, Pa.
Royal	Chillicothe, O.
Eagle	Hamilton, O.
Lyric	Ironton, O.
La Grand	Conneaut, O.
Dean	Cantoni, O.
Lyceum	Findlay, O.
Royal	Lima, O.
Superior	Toledo, O.
Wood	Kokomo, Ind.
Fawn	Anderson, Ind.
Rialto	Frankfort, O.
Marion	Marion, O.
Lyric	Lafayette, Ind.
Ark	Logansport, Ind.
Majestic	Portland, Ind.
Colonial	Wabash, Ind.
Fountain	Terre Haute, Ind.
Publix Theatres	New York
Orpheum	Muncie, Ind.
Majestic	Corsicana, Tex.
Iris	Bartlesville, Okla.
Iris	Sapulpa, Okla.
American	Ada, Okla.
Orpheum	Joplin, Mo.
Empress	St. Joseph, Mo.
Egyptian	Anderson, S. C.
Mystic	Fort Smith, Ark.
Royal	Van Buren, Ark.
Dyersburgh Theatre	Dyersburgh, Tenn.
Dillingham	Eldorado, Ark.
Rialto	Long Beach, Calif.
Rialto	San Bernardino, Calif.
Lyric	Pomona, Calif.
Elite	Santa Rosa, Calif.
Capitol	Cumberland, Nev.
Cockade	Petersburgh, Va.
Rialto	Roanoke, Va.
Notre Dame	Manchester, N. H.
Royal	Chicope Falls, Mass.
Mystic	Malden, Mass.
Banner	Los Angeles, Calif.
Empire	San Pedro, Calif.
Champion	Birmingham, Ala.
Wells	Amiston, Ala.
Walton	Selma, Ala.
Tudor	Atlanta, Ga.
Alamo	Gainesville, Va.
Grand	Bessemer, Ala.
Colonial	Cincinnati, O.
Hippodrome	Covington, Ky.
Majestic	London, O.
Favorite	Piqua, O.
Circle	Goshen, Ind.
Colonial	Danville, Ill.
Uptown	Michigan City, Ill.
Young	Lexington, N. C.
Victory	Salisbury, N. C.
Amuzu	Winston-Salem, N.
Dreamland	Chester, S. C.
Cozy	Gaffney, S. C.
Imperial	Newberry, S. C.
Grand	Union, S. C.
Princess	Belmont, N. C.
Strand	Oskaloosa, Ia.
Majestic	Appleton, Wisc.
Strand	Willimantic, Conn
Liberty	Fort Worth, Tex.
Crystal	Waco, Tex.
Lyric	Gainesville, Tex.
Rex	Plainview, Tex.
Empress	Wilson, Okla.
Alamo	Indianapolis, Ind.
Regent	Indianapolis, Ind.
Apollo	Huntington, Ind.
Electric	Marysville, Mo.
Regent	Kansas City, Mo.
Liberty	Klamath Falls, Ore
Crystal	Porterville, Calif.
Rose	Roseville, Calif.
National	Stockton, Calif.
Auditorium	Rapid City, S. D.
Ford	Lead, S. D.
Colonial	LaGrande, Ore.
Strand	Lincoln, Neb.
Scenic	York, Pa.
Rex	Steubenville, O.
Standard	Cleveland, O.
Liberty	Sioux Falls, S. D.

Pathe has the best Westerns!

Pathé Exchange, Inc.

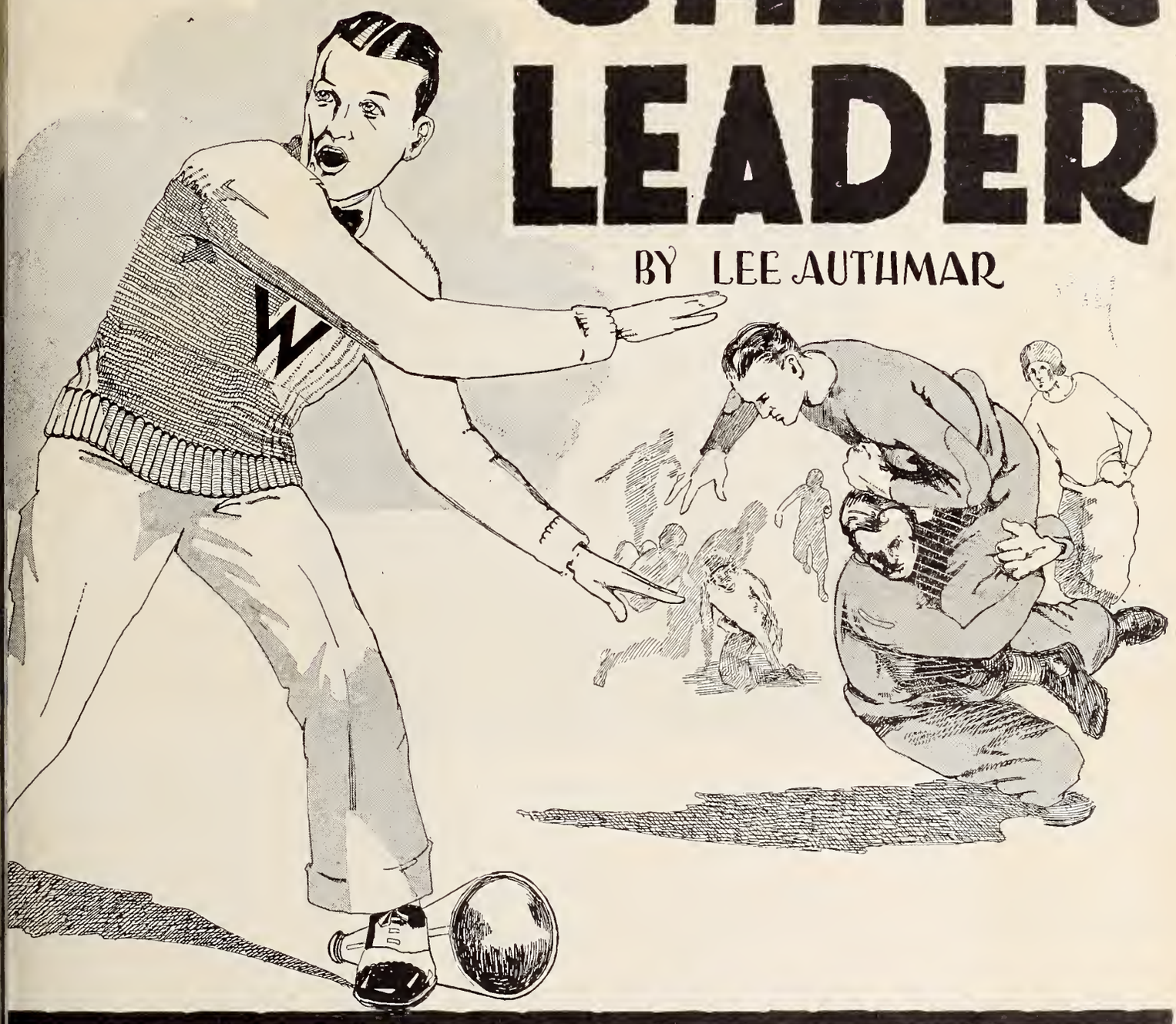
DE MILLE STUDIO PICTURES — PATHÉ NEWS — PATHÉ WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

GOTHAM PRODUCTIONS

SAM SAX
Presents

The CHEER LEADER

BY LEE AUTHMAR



RAH! RAH! RAH! SISS . BOOM BAH!
TEAM! . TEAM! . TEAM! . FIGHT!!

RALPH GRAVES, GERTRUDE OLMSTED

and a snappy cast of Filmland's "younger set" inject a wonderful spirit of youth and romance into this campus classic.

Directed by ALVIN NEITZ

THIS college story by a college man deals understandingly with the psychology of the modern university. The spirit of the campus is in every frame of this photodrama of a modern Pagliacci of the pigskin Nearly all college stories have been good entertainment on the screen—but none better than this.

When you want to boom business, play

"THE CHEER LEADER."

Released Regionally—Now!

UMAS FILM CORPORATION, Sam Sax, Pres., Budd Rogers, Vice Pres., 1650 B'way, N. Y. C.

Foreign Rights, British & Continental Trading Co., Inc., 1540 Broadway, N. Y. C.

Paramount "Wings" Enters Twelfth Week in Criterion

DESPITE unprecedented competition in the shape of twenty-two legitimate shows rated as sell-out hits, "Wings," on Saturday last, entered the twelfth week of its run at the Criterion still doing better than capacity business.

No other $2.00 motion picture, including "The Big Parade," "The Covered Wagon," "Beau Geste," and "The Ten Commandments" was ever confronted with such stern opposition in the early stages of their runs, according to A. Griffith Grey, head of the Paramount road show department.

Mr. Grey pointed out that besides fifty-seven stage plays, including a record number of hits, "Wings" is surmounting successfully the opposition of seven other special films, and eight popular price motion picture houses, two of which, the Roxy and Paramount, were not in business at the time the above named road shows were presented.

"The fact that 'Wings' is playing to standees at each showing is indicative that the public is responding to the tremendous 'word of mouth' publicity campaign that has attended the war aviation film since its opening," said Mr. Grey.

"New York is now filled with pleased 'Wings' fans who are praising the film to their friends.

Percy Marmont and Mae Busch in Gotham's "Fruit of Divorce"

Closely following to the lines laid down previously in the season, Sam Sax is bringing to each Gotham Production the highest type of talent in all departments of production. Confirmation comes today from the Coast verifying the reports that Percy Marmont and Mae Busch have been definitely placed as starred and featured principals for the next Gotham Production which is entitled "The Fruit of Divorce."

While Mr. Marmont was tentatively scheduled for this production early in the season and before his recent return from Europe, the definite announcement was withheld until the star had an opportunity to scan the completed script, it being a rigid Gotham policy never to place a player in a part unless the player is in accord with same.

"In Leon De Costa's story, 'The Fruit of Divorce,' Mr. Sax said, "and with Mr. Marmont and Miss Busch I am positive we will have one of the strongest combinations seen on the screen in many a day. Mr. Marmont has such a distinct personality that it is not always a simple matter to secure the right kind of a vehicle for his talents."

"The Fruit of Divorce" treats on this subject from an entirely new angle. It takes the angle that it is not always the husband who is the cause of the marital split and that even a court decree cannot wipe out sentiment and emotions or memories. While the subject is of a more serious nature than previous works by the author of "Kosher Kitty Kelly," it still retains a generous amount of humor.

R. William Neill is now in conference with Mr. Sax over the supporting cast and production work will begin immediately in order to have the picture for December release.

This is the lovely Leatrice Joy in her role as the cabaret dancer in the DeMille-Pathe feature, "The Angel of Broadway," which film shared high honors among "the Pathe group" holding forth on "The Big Street" during "Pathe Week on Broadway." This feature played the Colony.

James Murray In "Rose Marie"

Because of his exceptional performances in the featured male roles of King Vidor's twelve reel special, "The Crowd," and John M. Stahl's "In Old Kentucky," James Murray, six months ago an extra boy, has been cast opposite Joan Crawford in the principal role of "Rose Marie," which Edmund Goulding is directing for Metro-Goldwyn-Mayer.

The assignment of Murray to this important role came last week when M-G-M studio executives witnessed a showing of "In Old Kentucky" and "The Crowd."

Beach Story Next

"The Michigan Kid," a Rex Beach story of the Alaskan wilds, will be Norman Kerry's next starring vehicle at Universal City, directed by Irvin Willat. Peter Milne is adapting the Beach story.

New Leading Lady In "Tempest"

Dorothy Sebastian has replaced Vera Veronina as John Barrymore's leading lady in "Tempest," according to announcement made this week at United Artists' New York office. Miss Sebastian has been loaned by Metro-Goldwyn-Mayer.

Columbia Gets Important First Run Bookings on the West Coast

"THE BLOOD SHIP" and "Alias the Lone Wolf," Columbia's first productions of the season, had their initial showing in San Francisco on the same date —October 15—at the St. Francis and the Granada, respectively.

"The Blood Ship," originally scheduled for the 29th, was rushed in and substituted for one of the most ballyhooed million dollar specials of a big company which had proved a lemon at the box office of the St. Francis.

Both these bookings were engineered by the West Coast Exchanges, Columbia's branches on the Coast, who also announce two additional bookings: "The Blood Ship" at the Metropolitan, Los Angeles, on October 20; and "Alias the Lone Wolf" at Loew's State, Los Angeles, on October 28.

The theatres mentioned above are the best key houses in these cities, and these bookings are considered the most representative business that can be acquired in the territory.

No Definite Plans for Filming Klein Play

The announcement from Hollywood that Warner Bros. have planned to picturize Charles Klein's old stage success, "The Lion and The Mouse" is premature.

Nothing has been definitely decided upon regarding the play.

At the New York office of Warners it is said that when a decision is made, the public will be duly appraised.

Pickford Film Premiere In New York Today

The world premiere of Mary Pickford's latest United Artists picture, "My Best Girl," will take place at the Rialto Theatre, New York, today.

"My Best Girl" was written especially for Miss Pickford by Kathleen Norris after Miss Pickford had suggested the theme of the five-and-ten-cent store romance.

Charles Rogers, co-star of "Wings," is Miss Pickford's leading man. The supporting cast includes Hobart Bosworth, Lucien Littlefield, Carmelita Geraghty, William Courtright, Avonne Taylor and Sunshine Hart. Charles Rosher the cameraman whose new camera lens was employed for the first time in Miss Pickford's picture, is responsible for the photography.

Baby Days

Looking Backward Twenty Years, to When the Industry Was in Swaddling Clothes

(From the Moving Picture World, Nov. 2, 1907.)

WHAT one of the local papers called the "vandalistic din" of the nickel shows along Market street, Philadelphia, was still in the public eye. One exhibitor refused to join the others in a compromise which would put the soft pedal on the lobby phonographs and pianos during ordinary business hours, and the merchants threatened reprisal in the form of an ordinance placing the houses under the amusement law, which would have involved a ten-foot fire alley and would have closed up the entire 112 theatres in the Philadelphia section.

What was described as "one of the most gigantic schemes ever formulated to rob an employer" was uncovered by Miles Brothers, film renters. A trusted employee sought to interest capital in an opposition concern, using the figures of Miles Brothers to clinch the appeal. It was disclosed that the rental business was approximately $600,000 a year and that one twelve-day period they had taken in $30,000. The scheme was to give such poor bookings to the Miles customers that they would be driven to patronize the new concern. Two employees were arrested charged with grand larceny and breach of trust.

A Minnesota exhibitor mailed a clipping regarding the disappearance of an exhibitor, mourned by a large body of creditors. He wrote "here almost everybody that can raise a hundred dollars is starting a picture show." It costs Publix more than that, per unit, these days.

THE main editorial was an article on fire risks in the theatre and a demand for a non-inflammable film. Elsewhere the report was made of six fires fatal to the operators (they still were operators then), and the Ohio State Fire Marshal demanded that a metal-lined booth be employed and that the film pass from one fire-tight metal box into another. In other states activity was reported by the insurance companies.

Lewis M. Swaab, a renter, of Philadelphia, warns exhibitors against renting from irresponsible concerns, because the real owners of the film might appear to claim their stolen property, adding "the scavengers here offer three reels per week for $16 while the usual price for the same service is $25." That means three reels a day, daily change, thirty days or more after release. How does that compare with your present film rentals?

THE film craze, it was reported, had hit Lansingburg, N. Y., near Troy. One concern had taken over the old Opera House and the bowling alleys of the Phoenix Hotel were being converted into a theatre.

Six incorporations were announced for the week. Two had a capitalization of $100,000 each, one was for $10,000 and three for $2,000 each. They were pikers in those days, or perhaps merely honest.

A NEW YORK CITY magistrate fined two exhibitors $5 each for Sundays shows and another $10, this being his second offense. He announced that after a man had been arrested and fined three times he was immune from further police trouble.

A new house was announced for Harrisburg, Pa., to be 210 feet deep by 26 feet wide, and the item adds, "it will be the largest room in the city used for this purpose."

Louise Lorraine, M-G-M featured player, has been cast for the second feminine lead in "Baby Mine," which will feature Karl Dane and George K. Arthur. Louise keeps in trim by constant exercising.

Beautiful Ethlyne Clair, the Universal featured player who has swept to the crest of a wave of popularity through her work in the last year and a half in Stern Brothers comedies, has been assigned the principal supporting role opposite William Desmond, in the Universal series, "The Vanishing Rider."

Mrs. Wallace Reid Has Busy Week in Buffalo

MRS. WALLACE REID made her first eastern appearance last week at the Lafayette Square Theatre, Buffalo, N. Y., in her dramatic playlet, "Evidence," presented in conjunction with her Gotham special production, "The Satin Woman."

From the time of her arrival at 9 A. M. on Sunday morning, she plunged into a round of events that made her undoubtedly the busiest woman in Buffalo. Mrs. Reid was met at the station in Buffalo by a representation of prominent people including a committee from the N. Y. State Moving Picture Censor Commission, headed by Mrs. Karr Parker, and was taken as guest of honor to a special breakfast.

R. C. Fox, of the R. C. Fox exchanges, Gotham distributor for New York State, had arranged a series of appearances for the star which, in addition to her daily appearances at the theatre, brought her before practically every theatregoer in the city.

Lectures before women's clubs, appearances every day in the larger stores and judge of fashion shows kept the star busy, and for the culmination of the week's social events, Mrs. Reid presided as a judge in awarding the costume prizes at a masquerade ball at Ismaila Temple of the Masonic Lodge.

Neil Neely Gets Important Role

Neil Neely, young Metro-Goldwyn-Mayer player recently introduced to the screen as a M-G-M actor in William Haines' "West Point," has been signed under a new contract and given one of the most important roles of the season, that of Olenin, the Russian officer in "The Cossacks," John Gilbert's new starring vehicle.

Neely will play Gilbert's rival for the love of Renee Adoree in the new picture. Many of the most dramatic scenes in the story will be between the two, Gilbert as a Cossack soldier and the other as a superior officer.

Hale Has Role

Alan Hale is to play opposite Jacqueline Logan in "The Leopard Lady" for De Mille.

Tiffany-Stahl Buys Fine Arts

Tiffany-Stahl Productions, Inc. Studios.

It is said that the purhcase price involves $500,000. The company will take immediate possession of the Studios and plans are being filed for extensive alterations in building additions, huge stages and every modern up-to-date method for the production of high class pictures.

Alterations, when completed, will involve another large expenditure of $250,000.

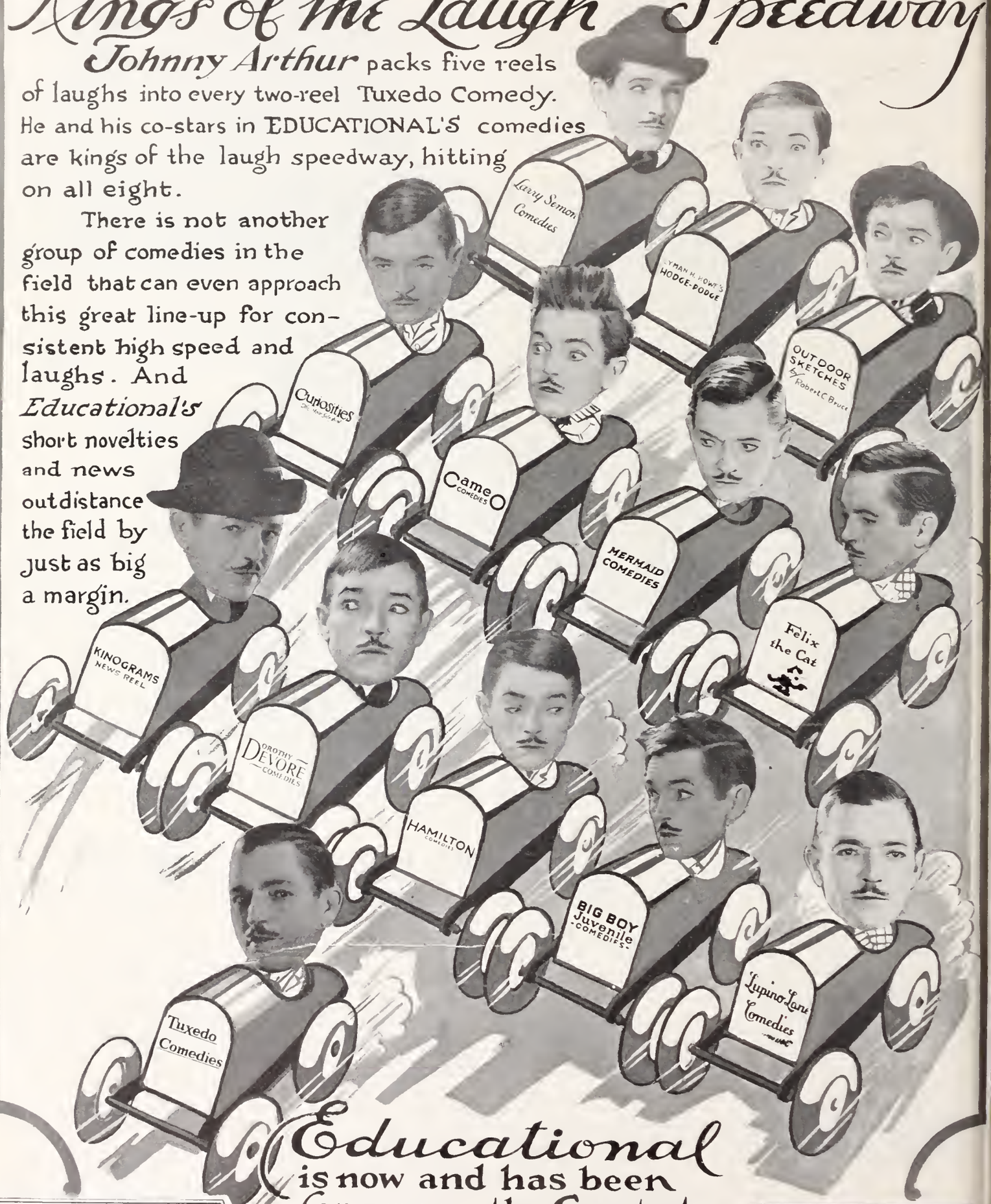
Cecil B. De Mille's Next

Cecil B. DeMille will begin camera work on his new personally directed picture about the middle of November. The theme is a melodramatic one of boy and girl life in the schools and reform schools of America.

Kings of the Laugh Speedway

Johnny Arthur packs five reels of laughs into every two-reel Tuxedo Comedy. He and his co-stars in EDUCATIONAL'S comedies are kings of the laugh speedway, hitting on all eight.

There is not another group of comedies in the field that can even approach this great line-up for consistent high speed and laughs. And *Educational's* short novelties and news outdistance the field by just as big a margin.



Educational

is now and has been for years the Greatest Short Feature Concern in the World.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

Paramount-Mintz Cartoons Booking Into Big First Runs

A CHECK-UP of theatres throughout the country shows that the Paramount-Mintz series of 26 "Krazy Kat" one-reel cartoons and the 10 two-reel novelties are receiving heavy bookings by all the major circuits and the independent first-run theatres.

One of the contributing reasons for the success of the "Krazy Kat" cartoons is popularity of the cartoon strip of that title carried for a number of years by the International Feature Service, a syndicatc serving many hundred newspapers all over the United States. Picture patrons, following the adventures of the newspaper subject, are naturally curious to see Krazy's prototype on the screen.

The 10 two reel novelties present something different than has ever before been exhibited. Plot material is of the heavy dramatic variety and production treatment is unique in that a number of odd camera angles are introduced into each subject. Several of the stories are in lighter vein, but all pack an immense amount of heart interest.

Charles B. Mintz, producer of short subjects that are enjoying great boxoffice popularity.

Biggest Circuits Buying

Though the season is but three months old those short features are recorded on play date books of such circuits as Stanley Company of America, West Coast Theatres, Wilmer and Vincent, the Universal Theatre Chain, Saenger Theatres and the Publix Theatre Circuit.

In addition, the Gray and Eames Circuits theatres are using this product.

In New York, the Shea Theatres in Buffalo, the Schine Enterprises, the Loew Circuit and Walter Reade in New Jersey, are using one or both of the series.

The Stanley Company, the Chamberlin Amusement Company and a number of independent houses in Pennsylvania have contracted to show these Paramount-Mintz short features.

Ohio Books Heavily

The cartoons and novelties are being spot booked in Keith-Albee and Southern Theatres in the Ohio territory; likewise they have received definite bookings in a number of houses of the Publix, Variety Amusement and Fiber-Shea circuits. Ike Libson is projecting them at his houses in Cincinnati, Louisville and Dayton, Ohio.

Swinging down to Texas we find the Publix, Dent Theatres, Robb and Rowley, Jefferson Amusement Company and Federated Theatres Circuits lined up for the 10 Novelties. "The Elegy," one of the first to be played in that section, received wonderful comments from press and patrons who viewed it at the Palace Theatre, Dallas, last week.

Switching to California it appears that that territory is lined up solid with West Coast Theatres, Golden State Theatre and Realty Corporation, the Turner-Dahnken, Jr., Enterprises and Rickards and Naxe chains listing the one and two- reel features for future exhibition. The Granada and St. Francis Theatres, San Francisco, have already introduced them to their respective audiences, and Paramount is advised that every first-class theatre in California territory will play both series during the season.

In Capital Area

Picking out cities at random, a glance over the booking sheets shows that in Washington, D. C., and surrounding cities the product is booked by all large theatres and circuits including key point theatres in Newport News, Imperial-Rialto Petersburg, Va., Palace Theatre, Lynchburg, Isis, Cumberland, Md., Strand, and the Tivoli, Portsmouth. Washington and Baltimore houses play the two-reel features on a spot booking basis.

Atlanta, Ga., patrons will see "Krazy" and the Novelties at the Publix houses, the Garden and Gloria will play them at Charleston, South Carolina, the Capitol and Knickerbocker at Nashville and 'Bama at Tuscaloosa and the Academy, Selma, Ark., are slated to show them. This does not include the smaller towns, most of which are lined up.

Practically all cities in Arkansas have signed up including the theatres of the Wharton and Haven Circuits which houses are spread throughout the State. Publix-Saenger and Publix bookings take care of showings in the North Carolina district with other first-run such as the Auditorium, Winston-Salem, Palace, Rocky Mount and Gastonia Theatre, Gastonia, all in North Carolina.

Far South Represented

Then comes Florida with its Universal Chain Theatre bookings all over the "boom" state and Publix, which takes in those towns not covered by Universal; also a number of independent first-runs.

Mintz Novelties are booked 100 per cent by the Saenger houses in Louisiana and the "Krazy Kats" have been sold the majority of theatres in that circuit.

Up in New England, the William P. Gray Circuit, Jake Dennie, Boar and the Goldstein theatres, Stanley, Poli, Publix, Fay's and the Spitz chain are using both novelties and cartoons. In Michigan the Butterfield, Fitzpatrick-McElroy, Woodward, Co-Operative Booking Offices, whose circuits represent a great number of theatres, and a number of smaller chains have booked either one or both of the series.

Lubliner and Trinz and Ascher Brothers take care of showings in the Chicago territory and in Wisconsin both series have been split up between the Saxe and Universal theatres; a 100 per cent sale is recorded with the Fisher circuit. A dozen key towns in Oklahoma are represented on the Paramount-Mintz booking sheets.

Midwest Climbs Aboard

Running through the Colorado representation we find the E. C. Trieb, Carl Rays, K. & F. Amusement, Midwest Theatres, Black Hills Amusement Company, International and Federal Amusement Companies are on the books for both series of short features.

A. H. Blank Theatre Corporation with theatres in 14 cities in Iowa and Nebraska, and the Strand Theatre, Dubuque, Iowa, which plays both series 100 per cent, cover for the territory served out of the Des Moines Paramount exchange. Smaller circuits and second run theatres are signing up.

New Stage Gives Educational 20,000 Square Feet of Floor Space

ADDITION of the new stage building at the Educational Studios, Hollywood, used for the first time by Lupino Lane in making a comedy of South American senoritas and villains, makes the Educational plant the biggest devoted entirely to making comedies. The new structure increases the stage space fifty percent, the building being 195 by 110 feet in size, and gives Educational 20,000 square feet additional stage floor space.

It is a two-story stucco building, the ground floor being used for garages and scene docks as well as for an enlargement to the property room. The first floor is protected from the stage space above by a waterproof ceiling. The entire structure is separated from the main studio buildings by a concrete fire wall forty-two feet high.

Another large part of the improvement program recently completed at the Educational Studios was the installation of a big tank and huge swimming pool. The pool is 40 by 60 feet in size and goes down to a depth of 10 feet. At the deep end of the pool a camera tank is sunk for use in making underwater shots.

In addition, a new plaster moulding department has been opened, the carpenter shop enlarged, and the property rooms extended. The executive offices, gynasium, school room and stars' dressing rooms have been moved, and this space has been made into a garden for use in exterior shots. An automobile and truck entrance leads into the studio grounds now from Poinsetta Avenue, while along Santa Monica boulevard, a nine-foot concrete wall has been built.

New Fight Comedy

Stan Laurel and Oliver Hardy, Hal Roach's new co-starring team in Metro-Goldwyn-Mayer comedies, have just completed their third offering of the series, as yet untitled, in which Laurel plays a prize-fighter and Hardy his temperamental manager.

Paramount Lists Eight Short Features During This Month

DURING November Paramount will release 4 two-reel comedies and 4 one-reel cartoon comedies. Three of the two-reel short features are from the Christie studio and one from Edward Everett Horton. Two of the single reel cartoons were produced by Max Fleischer and two by Mintz Productions.

The first release of the month is "Find the King," starring Edward Everett Horton. This two-reel comedy is one of a series of 6 which that comedian will make for Paramount during the current season. "Find the King" is scheduled for distribution on November 5. Scheduled for release the same day is "The Pie Curs," of the Charles B. Mintz "Krazy Kat" series of one-reel cartoons.

"Easy Curves," a Christie two-reel comedy starring Billy Dooley, is slated for distribution November 12. Dooley will be seen in 8 comedies during the season. "Koko's Klock," a one-reel cartoon produced by Max Fleischer, will be released on the same date.

Jimmy Adams is starred in "Ocean Blues," another Christie two-reel comedy which goes to the exhibitors November 19. Adams also will make 8 for Paramount this year. "For Crime's Sake," a Krazy Kat one-reel cartoon comedy, will be released the same day.

"Mad Scrambles," the seventh release of the month, is a Christie two-reel comedy with a featured cast. There are 12 of the Christie comedies with featured casts scheduled for the Paramount 1927-28 program. The last release for the month is "Koko Kicks," one of the Inkwell Imps series, produced by Max Fleischer. "Mad Scrambles" and "Koko Kicks" will be released November 26.

Brace of Two-Reel Comedies On Pathe Program for Nov. 13

"KING HAROLD," latest of the Henry and Polly series, and "Smith's Cousin," one of the Jimmy Smith series, both two-reelers, head the Pathe short feature program for the week of November 13th, which also lists "Alien Antics," a Grantland Rice Sportlight release; "Saved by a Keyhole," one of Aesop's Film Fables; Topics of the Day No. 46; chapter two of the current Pathe serial, "The Masked Menace" and Pathe Review No. 46.

"King Harold, in which Taylor Holmes and Leah Baird cavort, is a comedy woven about an amateur theatrical.

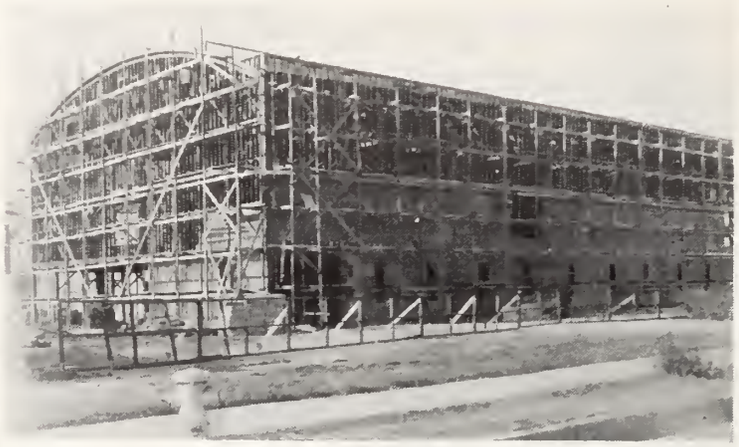
"Smith's Cousin," is the current release of the Jimmy Smith comedies with Mary Ann Jackson, Raymond McKee, Ruth Hiatt and Irving Bacon.

"Alien Antics," a Grantland Rice release of the Sportlight series, casts the spotlight of sport on games foreign to our fields of play.

"The Masked Menace," current Pathe serial with Larry Kent and Jean Arthur and an exceptional supporting cast, from an original story by Clarence Buddington Kelland entitled, "Still Face," reaches its second chapter entitled, "An Attack at Midnight."

Pathe Review No. 46 presents "Here's How": The great ginger ale industry of arid America at first range; "The Sacred Mount of China"; Budda's Summit on the sacred mount—Wu Tai Shan with its exquisite sculpture and murals depicting Buddhism; "Tango Toes!": The tango as it is done by representative couples of the latin countries with Arthur Murray, famous ballroom master, "doing his stuff."

The program includes issues Nos. 94 and 95 of Pathe News.



Educational's new stage is imposing as well as 100% practical. The output of comedies will be accelerated not a little as a result of this addition, one of Hollywood's showplaces.

Educational's "Big Boy" Chalks Up Two Comedies

"Big Boy" is the busiest star at the Educational Studios just now. The youngster did not get started on his new series of eight comedies, which he is scheduled to make this year, until September, and Director Charles Lamont is omitting the customary rest between pictures in his effort to get caught up on the schedule.

Two comedies have been completed thus far. They are "She's A Boy," a war comedy, and "Shamrock Alley," a laughmaker with the New York tenement district as a background, and a Jewish-Irish theme. The three-year-old star is now well along in production of his third starring comedy of the season.
based upon a prize-fight, temporarily titled "The Battle of the Century."

Comedies Completed

The Charley Chase, Max Davidson and Star units (the latter co-starring Stan Laurel and Oliver Hardy) have all completed production of their current comedies at the Hal Roach Studios. Chase has finished a bedroom farce, Davidson a thrilling comedy of the wide open spaces, and the new co-starring team have done a story based upon a prize-fight, temporarily titled "The Battle of the Century."

Current Serial

"The Masked Menace," an adaptation of Clarence Buddington Kelland's story "Still Face," is the current Pathe serial on the theatre screens.

"Horse Play" U Comedy Forwarded to New York

"Horse Play," first of the new "Keeping Up With the Joneses" series of two-reel comedies made at the Stern Brothers plant since resumption of production on that series, has arrived in the East and is reported to be an exceptional two-reeler. It was directed by Gus Meins, comedy directorial ace recently assigned by the Sterns to make the remaining "Joneses" comedies. These fun-films are adapted from the famous newspaper comic strip by Pop Momand.

"Horse Play" features Harry Long and Aloysius P. McGinis, Stella Adams as Clarice McGinis, Gene Laymon as Belladonna, and a new girl, Frances Hamilton, as Julie. This comedy is the seventh of the series of thirteen being made for the current season's release.

Lane's Whip Tricks

Before the finish of his comedy of the Argentine, Lupino Lane and his brother, Wallace Lupino, became quite proficient with the long stock whips which were a part of their make-up and upon which several gags in the comedy were hung. "Snowy" Baker, the famed Australian athelete and sportsman, taught the brothers the secrets of the whip. The star and his brother are now able to do several tricks with the braided lashes.

The Gangs Latest

"Chicken Feed" is "Our Gang's" latest two-reel comedy for Pathe. Farina's baby sister, Mango, is an added attraction in the cast.

Contest Helps Texas Theatre

Juvenile Comedies - Harmonica Playing contest staged by the Liberty Theatre, Lewisville, Texas, was a "grand success," to use the words of C. W. H. Johnston, manager of this playhouse. He described the contest as one of the best stunts ever used in his theatre, and declared his intention of repeating it at least once a year.

In his campaign to put over the harmonica contest, a national exploitation tie-up arranged by Educational Film Exchanges, Inc., through the co-operation and support of M. Hohner, Inc., harmonica manufacturers, Mr. Johnston employed extensive advance handbill advertising. These handbills were placed in all cars parked in the community for three weeks in advance of the contest. In addition, they were distributed to each house in Lewisville twice and were sent to three smaller communities near Lewisville.

Not only was the Liberty Theatre management pleased with the contest, but the merchants of the city reported a big business in Hohner harmonicas.

Clem Beauchamp Gone; No Police Aid Asked

Jerry Drew, to use the new screen name for Clem Beauchamp, is flirting with death again.

The comedian, formerly one of Uncle Sam's birdmen, gave up flying for the safer pursuit of fame in pictures after a bad airplane crash doing stunts. But now Jerry believes he's in danger more often working in pictures than he ever was in an airplane.

This week he is working atop one of Los Angeles' skyscrapers, doing a "high and dizzy" sequence on the edges of the tall building. Robert Graves is supporting him—in more ways than one, for the chief laugh sequence of the picture will be that in which Graves carries Drew in his arms, walking a narrow ledge of stone on the cornice of the structure.

Mark Sandrich, who directed a number of Lupino Lane Comedies this year, is directing the comedy.

Holmes-Baird Comedy

"King Harold" is the latest of the Henry and Polly domestic comedies in which Pathe presents Taylor Holmes and Leah Baird.

Timely Reviews of Short Subjects

"Buster What's Next"

Universal—Two Reels

This Buster Brown subject, with Buster, Mary Jane and Tige, registers as fairly amusing though not up to the standard of its companions. The story revolves around the entertainment of a fat, obstreperous girl. They try to get rid of her, locking her in closets and dropping her down coal holes. but she always bobs up again. Buster proposes a boxing match, encounters a stiff left and is thankful when relatives return to take the girl away. The dog is good in this but Buster and Mary Jane haven't much chance to shine with the gags assigned them.

"The Second Honeymoon"

Pathe—Two Reels

This is the second of the new series of Polly and Henry comedies featuring Leah Baird and Taylor Holmes, Taylor appears as a none too affectionate husband who is satisfied when something happens to prevent him from kissing his wife. She gives a party, invites some sheiks and after telling her he was too busy, Taylor gets so jealous that he rushes to the party, ruthlessly grabs his wife and they start off on a second honeymoon. As in the first one, situations are depended on for the laughs and this comedy lacks pep and speed and only proves mildly amusing.

"A Brave Heart"

Pathe—One Reel

THIS Fables cartoon supplies an original tip for the hopeless lover in real life seeking to corral an unwilling girl. "Chisel" Simpson, cat villain etxraordinary, finds that Milton Mouse has the inside track with pretty little Rita Mouse. Being resourceful, Chisel marries Rita's grandma by strategem and obtains guardianship over Rita, as she is a minor. However, Chisel errs in placing grandma on log in a swift stream leading to a waterfall. Milton saves her and has no compunction at all about shooting Chisel. This is a clever and amusing cartoon.

"The Little Rube"

Educational—Two Reels

Fast action, a wealth of gags and exceptionally good work by Dorothy Devore feature this Jack White comedy whose cast also boasts Al Thompson, Babe London, Glen Cavender, Eva Thatcher and Robert Ramsey. It opens with rube slapstick "down on the farm" and moves to the home of a city relative, where the rubes upset a social event. Miss Devore in a countrified costume is working hard all the time and getting her stuff over in great shape. She is particularly funny in a rube dance on a slippery floor. The subject ought to go well with patrons who like their comedy broad.

"Up the Ladder"

Pathe—One Reel

Under this title, Grantland Rice in a Sportlight presents interesting glimpses of champions in the various fields of sport and brings out the steps by which they arrived at their goals at the top of the ladder by diligence, perserverence and hard work, pointing out that only one in each sport can reach the championship rung He also shows the value of starting early and pictures several of the youngsters who are on the upward climb.

"Pathe Review 42"

Pathe—One Reel

Four interesting subjects make up this Pathe Review. A native dance of the dusky warriers of Zulu, a Pathecolor subject showing some of the rare and beautiful flowers of Hawaii, a chain of coal barges in England known as the Snake, used in fueling ships; and an especially exciting number showing tarpon fishing in Florida. The last is especially good.

"Lindy's Cat"

Pathe—One Reel

The hero of the first non-stop New York to Paris air flight of course furnished the inspiration for this Aesop's Fable Cartoon, which shows Thomas Cat performing the same stunt. The difficulties of the trip through snow, fog and other troubles is amusingly and cleverly burlesqued and this is an amusing cartoon.

"The Newlyweds Christmas Party"

Universal—Two Reels

This Universal Junior Jewel, produced by Stern Brothers and directed by Gus Meins, should delight all children all children around Christmas-time. In it Snookums again charms as the mischievous child who gets into the goldfish equarium to do a little fishing, follows the family to the toy shop and impersonates a Jack-in-the-box, starts a riot in the crowded trolley car on the way home and invites a score of poor children to enjoy his Christmas tree with him. Then Santa Claus comes down the chimney with a full pack, and ironing boards are distributed to little Orientals and chickens to little darkies. This subject has snap and sparkle and can be highly recommended for children.

"For Men Only"

Educational—One Reel

Under this catchy title is offered the newest of Walter Futter's Curiosities series which differs from the other by offering only one subject. This is a monastery in the mountains of Greece where, of course, no woman is allowed. The daily life of the monks, the rugged picturesque location of the monastery and the difficult means of getting up to it are shown. The titles treat this subject in a facetious manner that may prove displeasing in some quarters, although they add to its general entertainment value.

"Football Sense"

Pathe—One Reel Each

Grantland Rice has a new series in which he explains the fine points and plays of modern football so that the novice may understand this complicated game. Through a clever device of Coach Meehan, those who make the plays illustrated are dressed in white so they may be easily followed. The issues shown explain the variation of the lateral and forward pass. Should interest all football fans.

"Alien Antics"

Pathe—One Reel

This Grantland Rice Sportlight shows the "Feather game" of China, the Italian game of cheese rolling, the "stick game" of native red Indians and the stick fencing of Japan. It is hugely interesting.

"Smith's Cousin"

Pathe—Two Reels

For a high degree of absurdity this subject takes the cake. Cousin Egbert visits the Smiths, bringing a flock of dogs and a bag of country tricks. These he tries on guests of his city cousin until the house is in an uproar. Little Mary Ann is the only one to enjoy his antics, which range from putting the dogs through clever tricks to squirting water into people's eyes and ears. The players are Mary Ann Jackson, Raymond McKee, Ruth Hiatt and Irving Bacon. They put over the laughs adroitly. The subject has pep and go and should please any audience.

"Rest Day"

Educational—One Reel

Monty Collins, Ford West, Jack Miller and Robert Burns are the players in this Cameo Comedy. The action revolves around a lunatic looking for "the papers to the Bay Shore Cut." He succeeds further in mixing up a home already rendered muddled by the absence of wifie, and unwashed crockery flies about like swallows. A kid also stirs up things with fireworks. It is fairly amusing.

"Saved by a Keyhole"

Pathe—One Reel

This Aesop's Fable shows how Thomas Cat intrudes on the love affair of Stella Mouse, his stenog., and Milton Mouse, the porter. Stella is stolen and rescued by Milton, while Thomas goes to his death over the falls. It is an amusing, well drawn satire on a stock melodrama and hasn't a dull a moment.

"Pathe Review 41"

Pathe—One Reel

A haven for gulls in Japan, interesting details about the giant clock in the Metropolitan Building, New York, a study of giraffs in a zoo and a glacier known as the father of icebergs, make up this Pathe Review, which is not quite up to the average of this usually interesting series.

Editorial

Between the Acts

JUST between the acts, while awaiting the Federal Trade Commission's "message to Garcia" et al, let us consider the statement of the exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware that certain organizations are starting an intensive drive to secure non-theatrical bookings for their product. No names are given. The sinners are designated as "they."

It sometimes seems that "they" are intent upon wrecking the works — killing the exhibitor goose once and for all. And entirely forgetting the golden eggs. Complaint follows complaint. Either exhibitors are the most unreasonable beings in the industrial world, or they are the victims of terriffic impositions. And the sessions of the Conference failed to show any aggravated cases of pig-headedness.

If there was ever unfair competition it is that of non-theatrical exhibitors against motion picture theatres. Its injustices cry to the skies for remedy.

The exhibitors have cooperated with the Hays Organization in a magnificent work of charity giving. Five hundred institutions of various natures are supplied with film entertainment gratis.

It doesn't seem—shall we say—ethical, that exhibitors be forced to submit to the delving of predatory fingers into their pockets through a "crime wave" of non-theatrical booking drives which directly affects their industrial lives.

Looks like something should be done about it. Something even more drastic than writing a letter to the papers.

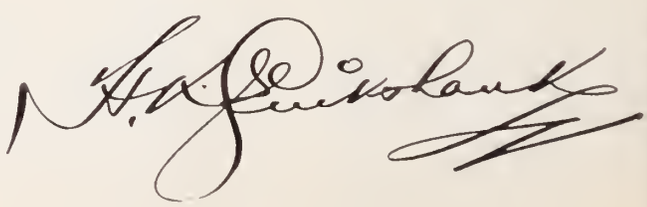
Farewell Fanamet

NO, it's not the alliterative name of a comedy. It is the somewhat sad adieu to a project which started bravely some eighteen months ago.

It is the knell of a cooperative sales plan through which Paramount, Metro and First National endeavored to market their product in Europe through a single organization —"Fanamet."

The experiment seemed likely to succeed. It appeared basically sound. But like many another theory, it didn't work in practice. The reason? There was no unity of purpose. The interests of "Fanamet" were not Paramount nor Metro, nor First National.

In flirting with her three protectors, "Fanny" was true to none. And Barnum isn't the only one who was right. Lincoln knew that a house divided against itself cannot endure. Too bad they couldn't have asked Abe about "Fanny." May she rest in peace. And may some one profit by digesting the mental pabulum offered in her demise.



New York, Wednesday, October 19, 1927 FIVE CENTS

Broadway acclaims Pathe product in record breaking simultaneous showing at 11 leading first-run houses

PATHE BREAKS BROADWAY FIRST-RUN RECORDS

of October 29

SHOULD GROSS 400,000

Pathe Exchange has hung up a sales record that will probably stick for all

use the Pathe News, the Pathe com

Loud and Long

The famous Pathe rooster tal possession of Broadway the week Oct. 29. Eight theaters—count —Pathe-De Mille features that we Almost everywhere, you may you'll find the rooster crowing. T Roxy, Paramount, Strand, Colo Broadway, Gaiety, Hippodrome a Cameo are in the line-up. Hoora on that score.

Play Eight Simultaneously On B'way

EIGHT Pathe

Broadway's "Pathe W will play "The directed by William with Vera Reynolds as

Pathe News to round out their

Observations

By GEORGE C. WILLIAMS

The big news from the Pa Exchange, Inc., camp Mon evening was extremely grati to a lot of people both in a of the industry.

Dull Warble

THAT Pathe rooster won bird has plenty to warble about. Lining up eight B theaters to show Pathe-De Mille features in one week is a sales f that meri tention. the hand akes if you happen to ask who Reisman s when Reisman switche al. We Paramoun didn't wo other this Broadway walk-away. Reisman has had tough sledding all the way. As thought of it. Whipping the force in the field to chalk was a job. Still plenty left made. Reisman

The MAGIC

Two-Man Movie Comedies Rush

Pathe-DeMille feature pictures, all made at the DeMille s, will be shown simultaneously in Broadway picture the October 29. This is a new record. No are also distributed by Pathe,

ght Pathe-DeMille Feature Pictures Broadway Houses Same Week

s, a number of two-reel comedies, Fables and Topics of the Day, all e product, will be shown on program with the features.

he theatres and features to be shown during the week are: Roxy The- "The Main Event;" Paramount Theatre, "The Forbidden Woman;" Strand Theatre, "Dress Parade;" Colony Theatre, "The Angel of adway;" B. S. Moss Cameo Theatre, "The Wise Wife;" B. F. Keith's podrome Theatre, "The Girl in the Pullman;" B. S. Moss Broadway

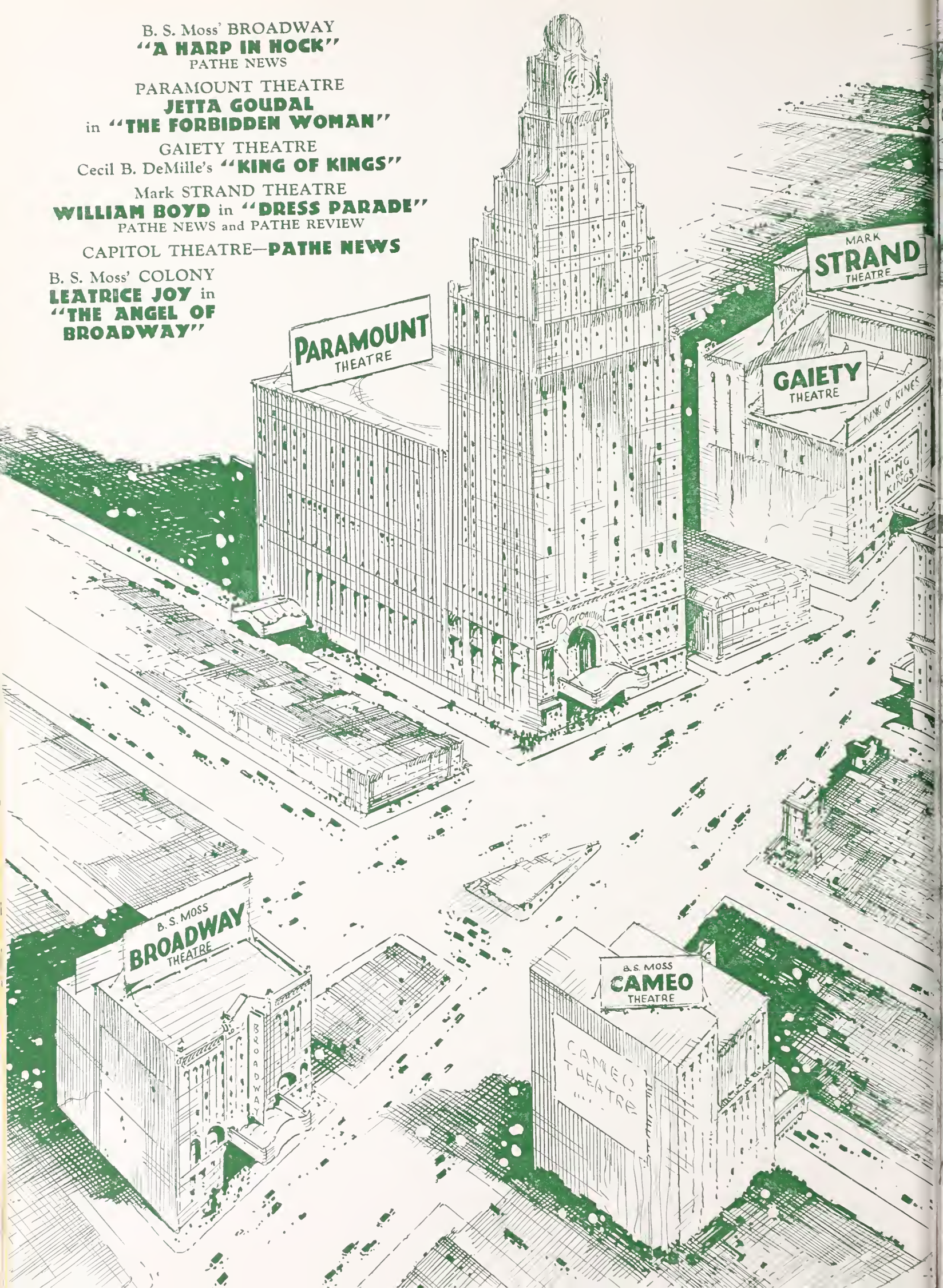
Rudolph Schildkraut
Haver
Boudal
Pollard
cast
a Boyd
Prevost
Reynolds

Strand ..... "Dress Parade"
Hippodrome ..... "The Girl in the Pullman"
Roxy ..... "The Main Event"
Capitol ..... "Pathe News"
Palace ..... "Aesop's Fables—Pathe Ne
Colony ..... "Angel of Broadway"

Beatrice Joy

Not only this, but in ea these
the Pathe Comedies and the
Murdock's various br

Pathé


B. S. Moss' BROADWAY
"A HARP IN HOCK"
PATHE NEWS
PARAMOUNT THEATRE
JETTA GOUDAL
in "THE FORBIDDEN WOMAN"
GAIETY THEATRE
Cecil B. DeMille's "KING OF KINGS"
Mark STRAND THEATRE
WILLIAM BOYD in "DRESS PARADE"
PATHE NEWS and PATHE REVIEW
CAPITOL THEATRE—PATHE NEWS
B. S. Moss' COLONY
BEATRICE JOY in
"THE ANGEL OF
BROADWAY"
PARAMOUNT
THEATRE
MARK
STRAND
THEATRE
GAIETY
THEATRE
KING OF KINGS
B. S. MOSS
BROADWAY
THEATRE
B. S. MOSS
CAMEO
THEATRE
CAMEO
THEATRE

B. S. Moss' CAMEO
"THE WISE WIFE"
With Phyllis Haver
PATHE NEWS and FABLES

B. F. Keith's HIPPODROME
MARIE PREVOST in
"THE GIRL IN THE PULLMAN"
PATHE NEWS and FABLES

LOEW'S STATE THEATRE
MACK SENNETT'S
"THE GIRL FROM EVERYWHERE"

B. F. Keith's PALACE
PATHE-FABLES
and **TOPICS OF THE DAY**

ROXY THEATRE
VERA REYNOLDS in **"THE MAIN EVENT"**
PATHE NEWS

Pathé

THE patrons who attend the big first-run theatres on Broadway, New York, demand the best, and Pathé answers that demand, AND HOW—with 8 smashing first-run attractions in one week—plus an amazing array of super-shorts, including Pathé News, Review, Comedies, Fables and Topics.

Here is a record that shatters all precedent—11 of the leading first-run houses showing Pathé Product simultaneously in one week,—an unparalleled tribute to the season's most sensational program.

Motion picture history is being made and the Pathé-DeMille Program for 1927-28 is writing its most significant page.

Pathé

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

PATHE CONQUERS BROADWAY!

PATHE SYSTEM MAKES RECORD WEEK POSSIBLE

Victory Credited to Efficiency of Personnel

THE record-breaking achievement of Pathe in dominating the motion picture situation on Broadway this week is a brilliant plume in the helmets of the generals who have made it possible.

In a brief time the men who form the new regime controlling Pathe affairs have demonstrated what may be accomplished by a combination of executives, each eminent in his own line, and all working in closest co-operation.

The Pathe victory ceases to be a miracle when it is considered that Cecil B. DeMille is in direct charge of production. And that John J. Murdock is chief of the Pathe "big business" organization. Ably supported by officials of the calibre of Elmer Pearson, John C. Flinn, J. E. Storey, Phil Reisman, Harry Scott, Ray Hall, William Sistrom and all the mighty host, these men have perfected an organization which is functioning in a manner that is a revelation to the industry.

Pathe Films Make Fans of "400"

PATHE seems to have set the vogue for Knickerbocker society to attend motion pictures where the play or the opera formerly served as "elite" entertainment.

Mrs. Oliver Harriman, recognized leader of Gotham's smartest set, entertained a bevy of guests at the Paramount Theatre where Jetta Goudal is starring in Pathe's "The Forbidden Woman," while Mrs. W. K. Vanderbilt 2nd., scion of the world famous family, with a group of her friends thoroughly enjoyed "The Main Event," a Pathe photo-drama starring Vera Reynolds, which is showing at the Roxy.

The "ultra" United States Military Academy turned out in force when three hundred West Point cadets applauded Pathe's 'Dress Parade" at the Strand, with special enthusiasm for the stars, William Boyd and Bessie Love.

PHIL REISMAN, Pathe heavyweight sales champion, knocks the opposition for a long loop in booking eight Pathe features in New York's main stem houses during one week.

Eight Features and Host of "Shorts" Cheered by More than Million in Mighty Pathe Triumph

PATHE has taken New York by storm. And the unprecedented triumph of the Pathe rooster is echoing from Broadway to every byway in the nation.

A conservative estimate reveals the fact that more than a million motion picture patrons have seen and applauded Pathe product during the seven days in which Pathe has literally tied up the amusement business on "the toughest street in the world" from a showmanship viewpoint.

Not only has the record been broken simultaneously for showings of one company's product on the big street, but never before has a single concern or any motion picture trade mark received the attention and the overwhelming "word of mouth" publicity which has accrued to Pathe-DeMille and the old Pathe chanticleer.

Tremendous Grosses

In the Broadway theatres alone over 100,000 persons per day have paid hundreds of thousands of dollars in box-office tribute to Pathe product during the week. And when these amazing figures are augmented by the attendance and receipts at playhouses in the entire Metropolitan area showing Pathe pictures, the totals for both attendance and receipts will be staggering.

"Better and Best" Pictures

Conspicuous in the extended comment made in the daily press is the unanimous opinion that the Pathe features monopolizing the amusement market for the week are far above the Broadway average in merit.

Such statements emanating from the highly critical minds accustomed to the finest product released, indicates that Pathe has solved the problem of combining box-office pull with fine screen artistry.

While it is natural that there are varying degrees of excellence in the eight features, the difference, as Will Hays says, is between "good pictures and better pictures," or, in the case of Pathe, between "better pictures and best pictures."

Another remarkable feature is the laudatory comment on the star name material with which Pathe is equipped to turn cinema celluloid into box-office gold. This is especially true, as the names in the features on Broadway are only a portion of the star dust in the Pathe-DeMille heavens.

Hundred Per Cent. Victory

To make the week a complete victory for Pathe, and to attest the popularity of every class of Pathe product, the vastly important short subjects bearing the Pathe mark won approval all along the line.

In addition to the features, the big shot showmen booked Pathe News, the Fables, Sportlights and comedies with a lavish hand.

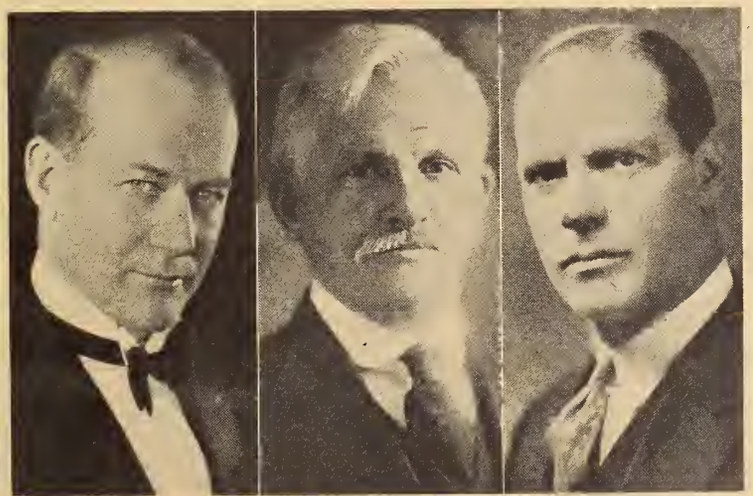
There is no doubt but what exhibitors throughout the country will cash in on the strength of Pathe's conquest.

Variety in Pathe Pictures Indicates Balanced Program

THE Pathe features shown on Broadway this week may be considered as a cross-section slice of the entire program. As such, it is demonstrated that the Pathe product is being kept in nice balance as between comedy and the "meat" of film drama.

"The Forbidden Woman," for instance, is straight drama, while "The Angel of Broadway" skilfully combines laughter and tears, and "The Wise Wife" is straight comedy. To follow through, "The Girl in the Pullman" is farce, "The Main Event" drama, and "Dress Parade" a combination of comedy and drama. "A Harp in Hock" plays both tear and giggle stops. And, of course, "The King of Kings" remains the all-time epic.

It would appear that Pathe has set out to serve film fare to exhibitors which will enable them to offer patrons a diversity of motion picture entertainment, giving the theatre a change of pace with each change of bill.



JOHN J. MURDOCK, president of Pathe Exchange, Inc. (center); ELMER PEARSON (left) and JOHN C. FLINN, Vice-Presidents of Pathe, have been deluged with congratulatory wires on the success of one of the best showmanship demonstrations the industry has witnessed.

Pathe Pictures Make Broadway Brighter

JOSEPH PLUNKETT
STRAND

E. P. LEAPER
PARAMOUNT

S. L. ROTHAFEL
ROXY

THOMAS GORMAN
HIPPODROME

GAIETY

HUGO RIESENFELD
COLONY

NORMAN EK
CAMEO

Main Stem Mazdas!

HERE'S how they look—the leading lights of Broadway! And that means more than the electrical display with which Pathe pictures have blazed a box-office trail.

It includes the palaces and cathedrals which held high jubilee with showings of Pathe features. And it includes the brilliant galaxy of showmen whose judgment gained great grosses.

Here's how they look—look 'em over—all

Main Stem Mazdas!

ROBERT HARRINGTON
BROADWAY

Through the Box-Office Window

Reviewers' Views On Feature Films

"Dress Parade"

Audience Applauds Patriotic Comedy-Drama Selected from Pathe Product for "Strand"

DeMille Pictures Corp. Presents
William Boyd in
"Dress Parade"
With Bessie Love
Story by Maj. Alexander Chilton and Maj. Robert Blassburn
Directed by Donald Crisp
Distributed by Pathe

CAST:

Vic Donovan.....William Boyd
Janet Cleghorne.....Bessie Love
Stuart Haldane.....Hugh Allen
Dusty Dawson.....Walter Tennyson
Mealy Snodgrass.....Maurice Ryan
Patsy Dugan.....Louis Natheaux
Commandant.....Clarence Geldert

Length—6,599 Feet

Vic Donovan, champion prize fighter, qualifies and enters West Point, but is "set down" by Janet, the commandant's daughter, and "bawled out" by Haldane, who also loves the girl. In a sham battle, Donovan saves Haldane from death in an accident due to Donovan's carelessness, and after admitting his responsibility and taking the full blame, the commandant gives him another chance, with 60-hours extra duty—and Vic wins the girl.

YOU can't go wrong when you wave the flag. George Cohan proved that. And when the flag is the one at West Point and is surrounded by squads and companies of these fine upstanding national defenders, the appeal is doubled by the presence of each cadet. Add to the authentic background, the liberal interspersing of West Pointers on parade, and the historic interest in the ancient battlements overlooking the Hudson, a good wise-cracking comedy, a gentle love tale, the pathos essential to all real comedy, and the thrill of lives endangered, and it isn't remarkable that the audience cheered.

William Boyd, handsome as ever and with that infectious grin of his working wonders, has most to do, and manages nicely with a character transition from a wisenheimer boxer and small town smart aleck to a "one hundred per cent. West Pointer."

The remainder of the cast is convincing in the extreme, none of the players striking a false note.

The note of patriotism is predominant throughout the production, which, incidentally was made possible only through a "tie-up" with the United States Government and the authorities at the Military Academy. And this is the cue when you play the picture. At the Strand, several hundred West Point cadets marched in to see it. Similar arrangements with local military bodies will prove effective. The schools may be enlisted to support this one. Historical essay contests are distinctly in order. The title will help with window display tie-ups. Rely on the flag to get them in. The picture will send 'em out happy. It is good and will please them all.

"Dress Parade" is a Sure-Fire as the Stars And Stripes And a Military Band.

"The Girl in the Pullman"

Smooth Box-Office Journey Predicted For Pathe Offering at Big "Hippodrome"

DeMille Pictures Corp. presents
Marie Prevost in
"The Girl in the Pullman"
From "The Girl in the Upper C," by Willson Collison
An Earle C. Kenton Production
Distributed by Pathe

CAST:

Hazel Burton.....Marie Prevost
Dr. Donald Burton.....Harrison Ford
Hector Brooks.....Franklin Pangborn
Dollie Jones.....Kathryn McGuire
Mrs. Jones.....Ethel Wales
Jerry Mason.....Harry Myers

Length—5,867 Feet

Dr. Burton, on the point of being divorced from Hazel and marrying Dollie, encounters Hazel just prior to his remarriage, and complications ensue. Hector Brooks, a patient of Dr. Burton, is a nervous wreck, "given the air" by Dollie. The latter and the doctor marry in haste, but the law nullifies their marriage. Everybody in thrown together in the Pullman car, and further complications are in order.

SOMETIMES verging on the slapstick, "The Girl in the Pullman" is mostly light comedy of the type that is laughed at and forgotten, but which gives pleasant entertainment to the average moviegoer. It has been well put together and well acted by a decidedly good cast headed by Marie Prevost and Harrison Ford. You can laugh at it without feeling ashamed afterward, for the situations are ingeniously handled.

Marie Prevost, as the divorced wife of the nerve specialist, plays with a sureness not spoiled by overemphasis. Harrison Ford and Franklin Pangborne share the honors on the men's side of the cast and Ethel Wales and Kathryn McGuire also contribute importantly, while Harry Myers and an unprogramed player who contributes a clever "souse" bit, round out the supporters. The work toward an ensemble effect that makes for smoothness and speed, and the comedy tears along almost as rapidly as the runaway car in which the final action takes place.

Ford has married before his divorce becomes effective and has started for California on his honeymoon. Miss Prevost carries her lawyer to the train to warn Ford that until midnight he is a bigamist, and also on the train is the neurotic whose life has been wrecked because Miss McGuire threw him over for Ford.

Put these components in adjoining apartments, stir them up well and you have the ingredients of this little farce, which should get the laughs anywhere. The railroad locale offers an excellent exploitation angle.

"The Girl in the Pullman" Should Enjoy a Smooth Journey.

Week's Programs Nicely Balanced Between Drama and Comedy

Humorous Episodes Seem to Find Greatest Popular Favor

"The Wise Wife"

Crowds at "Cameo" Attest Popularity Of Pathe "Three Star" Photoplay Farce

William C. DeMille Presents
"The Wise Wife"
With Phyllis Haver, Tom Moore, Jacqueline Logan and Joseph Striker
Story by Arthur S. Roche
Directed by E. Mason Hopper
Produced by DeMille Pictures Corp.
Distributed by Pathe

CAST:

Helen Blaisdell.....Phyllis Haver
John Blaisdell.....Tom Moore
Helen's father.....Fred Walton
Jenny Lou.....Jacqueline Logan
Carter Fairfax.....Joseph Striker
Jason, the butler.....Robert Bolder

Length—5,629 Feet

Married ten years, John Blaisdell wonders if he loves his wife, a quiet, good woman and home maker. Jenny, a flapper, visits them. Jenny vamps John, and feigning unconsciousness on the links she is kissed, and carried to the club house by John. Helen witnessed the scene. She insists that Jenny remain her guest, despite criticism of gossips. Then Helen "steps out," with freshly bobbed hair, a new wardrobe, etc. Carries on an affair with Fairfax. Meanwhile, Jenny has been cooking John's meals, etc., for Helen won't give up John unless she knows Jenny makes the grade as a housekeeper. John finds Helen vamping Fairfax, and explodes. Fairfax loved Jenny, but fell for Helen. In the end, the couples get straightened out, and the wise wife retains her husband.

THIS farce, with a wise wife triumphant over a flapper who attempts husband-theft, is full of laughable situations and good gags. It is a thoroughly enjoyable picture, with a special pull for women because of subject and title. Then also there is the "three star" cast —Haver, Logan and Moore, without counting young Striker who is not without value following recent creditable characterizations. All in all, it looks up to any program standard from a box-office viewpoint.

Wives will appreciate sequences where it is proven that there is far more to marriage than romance, and that darned sox, sewed on buttons, and accessible house slippers are more staple articles of connubial diet than moon-gazing, spiced with cloying kisses. And husbands will get a grin at the intimate revelations of a fair lady decked out in facial beauty clay, hair curlers, and similar boudoir paraphenalia. Not forgetting a bit of a kick in placing themselves in Tom Moore's shoes during the more hectic moments of his flirtation with "Jacky" Logan, adorned in film flimsiness.

There is a bit of gentle kidding of "southern

gentlemen," but it is not likely that this will offend, unless some real "fire-eaters" happen to compromise a portion of the audience below the Mason-Dixon line.

Naturally, the action allows Phyllis Haver to effect a transition from a "sensibly" attired wife, to a sumptuously clad creature whose blonde pulchritude causes the wavering husband to wonder why he ever strayed. And although the picture is farcical, there is sufficient truth in it to strike home to every customer.

The title and cast are the best bets in exploitation. Tie-ups with shops should be easy on the title. Go after the women. Advertise a sure method of preventing divorce or domestic infelicity. Feature the ending, which is a full screen of Phyllis Haver, the triumphant wise wife, smiling and winking at all the wives in the world.

"The Wise Wife" Looks Like a Wise Buy if you Want Good Farce.

"A Harp in Hock"

Sympathetic Pathe Film-Tale Told on "Broadway" Screen Has B. O. Pull

DeMille Pictures Corp. Presents
"A Harp in Hock"
With Rudolph Schildkraut and Junior Coghlan
From Story by Evelyn Campbell
A Renaud Hoffman Production
Distributed by Pathe

CAST:

Isaac Abrams.....Rudolph Schildkraut
Tommy Shannon.....Junior Coghlan
Mrs. Banks.....May Robson
Nora Banks.....Bessie Love
Nick.....Louis Natheaux
Mrs. Shannon.....Elsie Bartlett
The Clock Woman.....Mrs. Charles Mack
Dr. Franz Mueller.....Joseph Striker
Investigator.....Adele Watson
Sourface.....Lillian Harmen
Plainclothes Man.....Clarence Burton
Snipe Banks.....Bobby Mack

Length—5,996 Feet

Isaac Abrams, a pawnbroker, takes Tommy, following the death of the boy's mother, and "brings him up." After a fight with "Snipe" Banks, a Ghetto tough kid, Tommy is taken from Abrams, and sent to an orphanage, later to be sent to a couple out in Iowa. Mrs. Banks, the landlady, informs the police when Tommy runs away, and returns to Abrams. In the riot that follows the police visit to the pawnshop, Dr. Mueller straightens matters out and marries Nora Banks. Abrams adopts the boy.

ALTHOUGH "A Harp In Hock" suggests a comedy, if for no other reason than the punning title, this combination of Rudolph Schildkraut and Junior Coghlan is a serious and sympathetic story, not far remote from earlier stories, yet sufficiently new to make an appeal to patrons who do not demand high art. It may not score strongly in first runs, but it will be a dependable box office prop to the smaller houses and probably clean up more money than a highbrow offering.

This is merely another version of the pawn broker who adopts a child. In this instance he has advanced the money to bring Tommy Shannon from Ireland, and Tommy arrives just as his mother dies, so it is up to Isaac to care for the youngster. He gives the child all the pent-up love of a big heart. But the neighbors cause the youngster to be put into an asylum and when Tommy runs away he nearly precipitates a riot, quelled only when Isaac is legally permitted to adopt the child.

This main story travels with a tenuous thread of love interest between a settlement worker and a young physician, but this is not worked out to the point of sufficient interest always to justify its intrusion.

Schildkraut is much more than the story, and he gives new life to the old plot by a sincere effort to make an unreal character convincing. He plays the role smooth faced and without the usual grotesqueries that are supposed to be essential to a Jewish impersonation. Coghlan is clever and plausible as the boy, and May Robson gives a small character bit that should have been enlarged. Bessie Love and Joseph Striker complete the essential cast.

Schildkraut's name is the chief exploitation appeal. There are not many stunt possibilities.

This Harp Should be Music to the Smaller Box Office.

Rudolph Schildkraut in New Type of Characterization

"Cocktail of Temperament" Fine in "Forbidden Woman"

"The Forbidden Woman"

Pathe Photodrama Shown at "Paramount" Has All Requisites for Popular Appeal

A PICTURE for intelligent audiences which contains the requisite for sure-fire popular approval as well, this one appears to be a good bet for any type of house.

It is brimful of the sort of suspense which exists only where incessant danger threatens the leading characters. There is a pronounced element of mystery. A tale of burning passion is poetically told in actionfull sequences, and there is a resonant note of brother-love to add to the cumulative thrill.

Jetta Goudal, excellent actress, is the "heavy" and the only important feminine character. Depite the fact that she is a spy and the cause of the misunderstanding between the brothers which almost costs the life of one and ruins that of the other, there is a certain sympathy built about the character. And seldom has the exotic star been better cast than in this mystery woman role.

Director Stein has succeeded in holding his big scenes well in hand, so that each comes with a mighty rush. And the climax holds a surprise as well as a final dramatic thrill.

Victor Varconi and Joseph Schildkraut share honors as the brothers—one the husband, the other the lover of Jetta Goudal, "The Forbidden Woman." With these "Itfull" players in the predominating roles, it is not difficult to visualize the power of the love triangle which the story creates.

There are several especially effective sequences filmed against the beautiful backgrounds of moonlit sea and desert. The continuity is smooth; the photography fine.

The title and the star names in the cast offer exploitation possibilities aplenty, and the publicity accorded the recent warfare between France and the Riffian tribesmen presents an attractive angle. An interesting arousing idea would be to ask in ads whether the audience considers the ending happy or unhappy.

Forbidden Fruits are Sweetest and "The Forbidden Woman" Should be Box-Office Sugar.

William C. DeMille Presents
Jetta Goudal in "The Forbidden Woman"
Story by Elmer Harris
Directed by Paul L. Stein
Produced by DeMille Pictures Corp.
Distributed by Pathe

CAST:

Zita ..... **Jetta Goudal**
Jean La Coste ..... **Joseph Schildkraut**
Colonel Gautier ..... **Victor Varconi**
Sheik ..... **Ivan Lebedeeff**

Length—6,568 Feet

Zita, a Morrocan spy, weds Gautier to obtain French military secrets. En route to Paris to join him, she meets and loves La Coste. Subsequently the two men turn out to be brothers. La Coste spurns her, and in revenge she frames him as a traitor. At the last moment she relents and faces the firing squad in La Coste's place. The brothers are reunited.

"The Angel of Broadway"

Dramatic Pathe Photoplay at "Colony" Points Moral in Strong Religious Theme

William Sistrom Presents
Leatrice Joy in "The Angel of Broadway"
With Victor Varconi, May Robson and Clarence Burton
Story by Lenore J. Coffee
Directed by Lois Weber
Produced by DeMille Pictures Corp.
Distributed by Pathe

CAST:

Babe Scott ..... **Leatrice Joy**
Jerry Wilson ..... **Victor Varconi**
Big Bertha ..... **May Robson**
Goldie ..... **Alice Lake**
Gertie ..... **Elsie Bartlett**
Lonnie ..... **Ivan Lebedeff**
Capt. Mary ..... **Jane Keckley**
Herman ..... **Clarence Burton**

Length—6,574 Feet

Babe Scott, a night club dancer and entertainer in New York, adopts the costume of a Salvation Army girl for an act at the club. She visits the mission, for "color" and meets Jerry Wilson, a truck driver and friend of the army captain who trails her to the night club and finds her imitating the army lassies, Jerry casts her aside, to find her later at the bedside of Gertie, a girl of the streets, who, dying, seeks someone to pray for her. Jerry overhears the prayer, and finds his sweetheart cares more for the army and himself than for the night life.

WITH a strong boost for religion, and another for the Salvation Army, this one should make an especial appeal to the church element. And at the same time, there is nothing in it that seems a preachment. On the contrary there is an abundance of lively stuff, the locale shifting from Salvation Army headquarters to the "Alla Ba Ba" night club, which offers a vicarious thrill to those denied the pleasure of being greeted "Hello Sucker" in person.

The moral tone is good, as the sincerity of the soul-savers is offered in contrast to the tawdry tinsel of the cabaret. The idea for the story may have emanated from sources having to do with the New York Salvation lassie who was widely publicized as Broadway's Angel, and the yesteryear song about "Salvation Nell" who made all the sugar daddies "join the army" seems among those present. For the heroine, prior to her reclamation, paraphrases the Army's hymn "Follow Me" in her "wow" act in the night club.

Leatrice Joy attains some fine dramatic

heights in her portrayal. May Robson impersonates the hostess who wants everyone to "give the little girl a big hand," and Alice Lake is excellent as a rheumatic shimmy dancer who weds a millionaire through the discussion of their mutual ailment. Victor Varconi and Elsie Bartlett contribute creditable performances. The tragedy and pathos is relieved by comedy both in the Army chapel and the night club sequences.

Tie-up with the Salvation Army on this one. And don't overlook the doughnuts that have come to be synonomous with it. Give the women a special play on the strength of the fact that the author, the star and the director are all women—Leonore J. Coffee, Leatrice Joy and Lois Weber. There is, of course, the invitation to the night club idea. There are some strong names in the cast. And when you use them don't omit Alice Lake, it is her comeback.

Showmanship will make "The Angel of Broadway" a Box-Office Angel, Too.

Leatrice Joy "Stops the Show" With Fine Display of Talent

"Roxy" Puts on Snappy Go as Prelude to Ring Drama

"The Main Event"

Pathe Fight Film Gets Big Hand With Realistic "Roxy" Presentation

WELL ACTED, capably directed, and redolent with the resin of the prize-ring, this photodrama pleased the patrons of the Roxy Theatre, if approval may be measured by the applause following its presentation.

The story is no great shakes for originality, but it contains the good old hokum done in an attractive manner. The idea of a collegiate prizefighter might have been considered far-fetched before a youth whose name is recalled as Fidel LaBarba, champion of his class, retired to pursue his studies in a California university. There are other ideas in the story which seem equally improbable—but may not be any more so than the one mentioned.

In any event, Director William K. Howard has pieced together an interesting film manuscript dotted with the interest always attendant upon youth and love and culminating in a thrilling and well-staged ring batttle, with the hero triumphant through the efforts of the girl.

The drama is nicely enacted by all the players. Rudolph Schildkraut, Charles Delaaney and Robert Armstrong doing convincing business as a gladiatorial trio, with Vera Reynolds and Julia Faye supplying the reasons for most of the trouble.

"Roxy" put on the show with a regular fight scene on his stage. After about two minutes of fighting, perhaps less, the lights faded and the action was picked up by the picture, which begins with a ring battle. The organist used, "If I Knock the 'L Out of Kelly" as a theme.

There is night club stuff, and numerous dance sequences to give a chance for this sort of bally. Play up the fight angle strongest, capitalizing on the mountains of publicity boxing has obtained. The idea of the boy boxing his way through college may be used for additional attention and may assist in getting talent to approximate the "Roxy" idea of a prolog.

"The Main Event" Should Give the Competition a Good Battle.

DeMille Pictures Corp. Presents
Vera Reynolds in "The Main Event"
With Rudolph Schildkraut
From "That Makes Us Even," by Paul Allison
Directed by William K. Howard
Distributed by Pathe

CAST:

Glory Frayne.....Vera Reynolds
Regan, Sr.....Rudolph Schildkraut
Margie .....Julia Faye
Johnny Regan..... ....Charles Delaney
Red Lucas.....Gilbert Armstrong
Slug-Nutty Fighter.....Ernie Adams

Length—6,472 Feet

Glory Frayne, cabaret dancer, whose sweetheart, Red Lucas, is a prize fighter, meets his opponent, Johnnie Regan, in her cabaret, and engaes in a little plot to help him lose the fight. Glory discovers she really loves Johnny, and by the twist in the plot, he wins both the fight and the girl, while Lucas and Margie, the latter Glory's pseudo friend, share their loss together.

"The Girl From Everywhere"

Ladies, Lions and Laughs Abound in Merry Pathe Box-Office Medley

RIGHT on the nose! That's where this one will hit 'em! In eight out of ten theatres. The two outcasts will be the houses catering to audiences too "genteel" to appreciate sex appeal thrills and laughter.

Mack Sennett Presents
Daphne Pollard, Dot Farley and Mack Swain in "The Girl From Everywhere"
Story by Harry McCoy and Vernon Smith
Directed by Eddie Cline
Distributed by Pathe

CAST:

Wilfred Ashcraft.....Mack Swain
Minnie Stitch.....Daphne Pollard
Assistant Director.....Sterling Halloway
Mme. Zweibach.....Dot Farley
Stout Bathing Girl.....Madeline Fields
Miss Anybody.....Carolle Lombard
Sennett girls:
Kathryn Stanley, Leota Winters, Anita Barnes, Ardith Grey and Patsy Kelly

Length—3,303 Feet

The irritating experiences of a producer-director of bathing girl comedies is narrated in several sequences in which Wilfred Ashcraft leads the comedy, provoked by Minnie Stitch, Mme. Zweibach, and various characters interwoven in the funny plot. The directors efforts to produce his picture result in a general melee that terminates in a swimming pool.

Ladies, lions and laughs abound. The ladies are Mack Sennett ladies. And for beauty they have the Follies babies looking like old-fashiond tintypes. There isn't a fan who doesn't get a thrill when "the lions are loose." And anyone who can't laugh with Daphne Pollard, Dot Farley and Mack Swain had better hire out as a window dummy or a cigar store Indian.

They started out to make a picture with a story about where the bathing beauties come from. But after a reel, they decided that everyone knows they come from Heaven, so Director Eddie Cline threw away the loud speaker, and everyone has a good time. The audience will join in.

It's all on a movie lot. Mack Swain is the director, a la you-know-who, puttees and all. Dahpne Pollard is the wardrobe mistress. Dot Farley, with those Piggly-Wiggly eyes, is an "imported" star.

They've lost the story. And who cares? With the ladies, lions and laughs the picture has enough stuff to carry it over any course and bring it romping in a winner.

There are some dazzlingly beautiful technicolored sequences showing Sennett's Sensations

in a series of classic poses and whatnot. These are beautifully done, and while the girls hold their poses one glimpses many an eyeful of what appear to be paintings by the old masters.

The costumes, so they say, were designed by Mme. Violette. The madame had a cinch of a job.

There are any number of novel and catchy effects. All sorts of stuff which offers exploitation and publicity material. And to make it complete, the title writers have climbed right aboard the comedy band wagon with a set of wise-cracking, punning captions that look good for a ha-ha wherever they appear.

Daphne Pollard, who has made gargoyles giggle, capers through her role in spirited fashion and extracts a wealth of mirth from the broad comedy situations which are developed. Mack Swain contributes a comic pantomime. And Dot Farley, with the nervous orbs, does more than her bit. Among the stars must be included an "educated" cat whose antics are aces.

"The Girl From Everywhere" Has a Fine Box-Office Figure.

Sennett Scores With New Idea in Four Reel Feature Film

SENNETT HITS THE LINE HARD WITH NEW IDEA

Pathe Four - Reeler Start of "Different" Comedies

MACK SENNETT'S Pathe release, "The Girl From Everywhere," reviewed elsewhere in this issue, would seem to be the first of a series of odd length features which may be used to advantage by exhibitors.

A feature of this length, 3,300 feet, is not long enough to be tedious, and yet has sufficient "meat" in its footage to provide excellent and unusual entertainment.

For instance, two pictures of this length, treating varied subjects would provide a "double" bill that could defy competition in the hands of a capable showman.

Big "Combos" Possible

Suppose that a picture of the type of Pathe's "Alaskan Adventures" in itself is not sufficiently long to take up an entire evening's program, were shown on a bill with an elaborate comedy like "The Girl From Everywhere." The combination would provide a bill that would be the talk of any community.

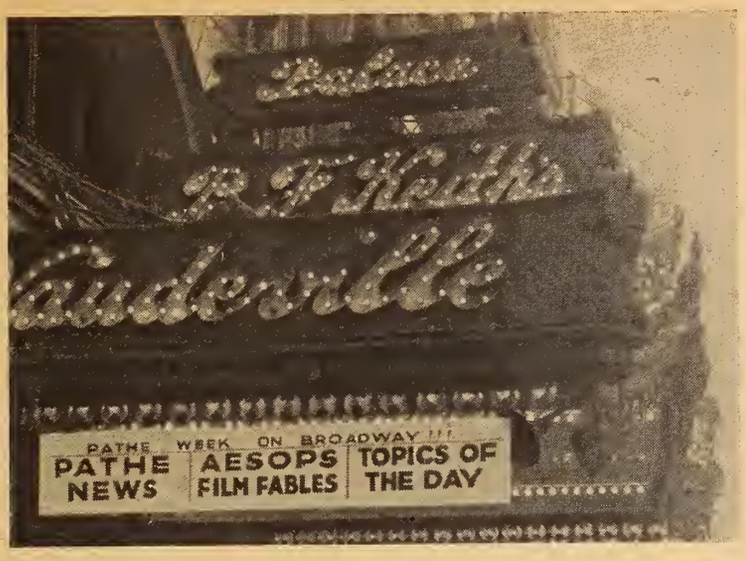
Again, a four reel feature will serve well as the main event on a program made up of the feature and single reel stuff. A novelty such as "Alien Antics," a "Sportlight," and an interesting selection such as "Have a Drink?" a Pathe "Rarebit," shown on the bill with a 3,000-footer, would result in satisfaction among the customers.

Sennett's Idea

There is no doubt that Mack Sennett has a big idea in back of his busy brain, of which "The Girl From Everywhere" is the first announcement. With a diversity of subjects, drama, comedy, there is a rich field. And there should be a demand for this type of odd length production to be utilized for the sort of bills suggested.

An even more variegated program than is at present possible may be evolved with the use of the four reelers. And this will enable houses convinced that an all-film policy is best to compete more favorably with the theatres favoring costly presentation acts.

Theatre lobbies and fronts have shared their most prominent spaces between the "big" pictures and the "shorts." The little fellows have been given a great play. And the clockers have ascribed a worth-while proportion of the business to short exploitation.



THE MARQUEE of the Palace Theatre is just one example of how highly Broadway showmen regard Pathe short subjects. Similar ideas were used by other main stem showmen.

"Exclusive" Playhouse Joins Pathe Parade

The exclusive Fifth Avenue Playhouse, where films compose the whole entertainment to the entire satisfaction of the patrons, joined in Pathe Week in New York by devoting the opening day of its anniversary week to a complete rooster brand program, as well as playing its standby, Pathe News, and other subjects.

The all-Pathe program offered "Nanook of the North," Robert J. Flaherty's Eskimo story; "A Dog's Life," a Charlie Chaplin classic and Pathe Review and News.

"Alaskan Adventures," Captain Jack Robertson's human interest feature of the North, played a repeat engagement, as did Harry Langdon's Pathe comedy, "The First Hundred Years."

"Sportlight" Offers Games of Other Lands

The Grantland Rice "Sportlight," which Pathe booked into the State Theatre on Broadway this week, is one of the most interesting items making up any of the first run programs. "Alien An-

Japanese "stick fencing" is one sport shown; followed by Jap wrestling and Chinese "feather game." The American Indian "stick game" and perhaps funniest of all to U. S. audiences is the Italian pastime of "rolling the cheese," in which fifty-pound cheeses are hurled for distances of 200 yards. The picture, produced by John L. Hawkinson, made a big hit with the State customers.

PATHE'S "The Girl from Everywhere" boasts the most beautiful bevy of "bathing girls" that have been seen on the screen since the present big time stars graduated from the ranks.

THEY NEVER WALK OUT ON THE SHORTS

Showmen Count on Them for Big Share of Profits

THE great part played on Broadway during Pathe Week in particular and during every week in general, indicates the enormous importance of short subjects to showmen.

In elections, it has been said "as New York goes, so goes the nation." And the same proposition must apply to the use of shorts on any theatre's program if that theatre is to pull the maximum patronage.

It is not necessary to list the houses, first runs and others, in the Metropolitan area which have played Pathe shorts this week. But it is significant that a comprehensive survey of theatre managers shows that practically all of them depend on short subjects, which in this case include newsreels, for a surprising percentage of the program's ruling power.

Shorts on Broadway

Without exception the "palaces" and "cathedrals" in New York are playing Pathe short subjects in rounding out the various programs of Pathe features.

Not counting the houses in the outlying districts, Pathe News, Pathe Reviews, Pathe's "Aesop's Fables," Pathe's "Topics of the Day," Pathe's Grantland Rice "Sportlights," Pathe "Rarebits," Pathe comedies, in fact, all manner of Pathe short subjects, are being shown in the Roxy, Strand, Colony, Cameo, Broadway, Hippodrome, Capitol, Palace Theatres and others of magnitude approaching them.

No "Walk Outs"

In talking with one theatre manager regarding his selection of Pathe shorts, the question of these brief features in general came up.

"I watch my audiences," said this showman, "and I have yet to see any percentage of them 'walk out' on a newsreel, or for that matter any of the interesting crop of shorts which are now available. On the contrary, it is my experience with the more or less jaded Metropolitan crowds, that unless a feature is really something special, there will be some hard-boiled babies who will leave it flat. But the shorts hold 'em. That's why I devote as much attention to them as I do to the five, six or seven reeler."

His idea isn't unique. It is shared by the most successful of the big-timers and by the small fellows.

They Don't Like 'Em—Not Much!

NO, they don't like Pathe product. Not much!

Only sufficiently to book Pathe-DeMille feature pictures into every Broadway film theatre in the "roaring forties!"

During the week of October 29, every individual who clamors for motion picture entertainment between Fortieth and Fiftieth streets, must perforce see a Pathe production.

That's all there is. There isn't any more!

At the "Roxy," which shows a pardonable partiality for Fox Films, Pathe's "The Main Event" will make the elastic house record tremble.

At the "Paramount," where "Jesse L. Lasky presents" more often than not, Pathe's "The Forbidden Woman" will have a long queue of box-office Johnnies awaiting her.

First National yields its place in the sun at the "Strand" to Pathe's "Dress Parade," and Joe Plunkett will grin as he stands in the lobby and counts the crowds of customers.

UNCLE CARL LAEMMLE'S "Colony" theatre plays Pathe's "The Angel of Broadway." And it's sure to prove some box-office angel—or it wouldn't be given precedence over Universal product.

Pathe's "The Wise Wife" proves the wisdom of the booker for the "Cameo." With the world to pick from, the "Cameo" choses to play a Pathe.

The big "Hippodrome" gives Pathe a ride with "The Girl in the Pullman"—a non-stop express straight from the pay window to the bank.

Down where the dress suit belt begins, the "Broadway" plans to clean up enough with Pathe's "A Harp in Hock" to pay off the mortgage on the farm.

And as the Kohinoor in the Pathe crown of accomplishment, that mighty, magnificent miracle of achievement, "The King of Kings" will continue to thrill and awe multitudes as it has through seven stupendous months.

WHAT a record! Eight features in seven days on ten blocks! And that isn't all. Just to make it unanimous, or something, there will be Pathe News, Pathe comedies, Pathe Fables, Pathe Topics of the Day, on the programs with the Pathe features.

Can you beat it? Why, you can't even tie it! If the nation's showmen don't see the light—they'd better consult oculists.

The public doesn't like Pathe pictures. Not much!

M. A. Lightman

The Pathé Rooster Crows!

This Week and Next

English Angle on Color Absorption Idea Has Its Very Interesting Possibilities
Movietone In the News Reels Thrills By Adding Convincing Sound Effects
J. W. Sayre, Who Quits West Coast Chain Is Last of J & VH Staff to Give Place
Dual Pictures on Single Screen Waste Our Already Diminishing Stock of Plots

DIRECTORS pull some funny boners. In "The Crystal Cup," for example, Dorothy Mackaill shoots Rockliffe Fellowes, and then telephones for the boy friend, who is a physician.

•

NATURALLY it takes a little time to get over, but when he arrives, Fellowes is still in the position he fell when he was shot, one knee still up in the air.

•

WHEN Jack Mulhall announces that it is only a slight wound, he is put to bed. Meanwhile, the slightly wounded man did not have the sense to stretch out and make himself comfortable, and the girl did not even put a pillow under his head.

•

AT lunch the other day Walter Eberhardt was laughing at some of the comedy gags in "The Gorilla." If you knew how impossible it is to get Walter even to crack a smile, you'd figure that "The Gorilla" has a strong comedy relief mixed with the thrills.

•

THE toughest part about this present craze for presentations is the "You had to come to us" attitude of the vaudeville agents, who have gotten their chance at last.

•

IN a trade write-up for a color absorption idea, the London Cinema says: "Actresses on the stage can have their dresses completely transformed or appear is if with no dresses at all." Us for that.

•

LAST week was hard on the reviewers. They could not help sitting through three or four showings of the Dempsey-Tunney Tea in Chicago and some of them got to know it pretty well by heart.

•

THE Paramount used it only at the midnight matinee except on Monday and Friday, when it also ran about five o'clock. Just why Monday and Friday is a mystery.

•

WARNER'S Vitaphone staff does not seem to be overlooking many bets. The other night there was a Shrine entertainment which included a very clever youngster.

•

AFTER the show we went back stage to speak to Nat Abramson, who provided the program, and happened to remark on the kid's cleverness.

•

"YOU'LL see him in the pictures pretty soon," said Nat. Right after the act, Phillips from Warner Brothers just came to hook him up for the Vitaphone. That's wasting no time.

•

DOROTHY GUERNSEY, of Universal publicity, has blown the job and sailed for Paris. Nothing especial in view. Just had accumulated a bankroll and wanted to see the place.

THAT the Twin City strike is over is a matter for congratulation on both sides. The projectionists are lucky to get their jobs back and the managers get more business.

•

BUT the next time they start in to say it with bombs something more drastic should be done. Blowing up the innocent patron does not help the union cause any, even though the union may deprecate the outrages committed by individuals.

•

IT is remarkable what a thrill Movietone puts into the news reel. A football sequence last week was vastly improved by adding the roar from the stands as the plays were made.

•

NO house sound effect can replace the real mob roar of the excited spectators. The Movietone record puts in the big kick.

•

MOVIES now appeal to both sight and hearing, and there are not wanting those who contend that some pictures also smell. Maybe they are right in isolated instances. Not to mention that some pictures are in poor taste. And to round out the five senses, many of them are touching.

•

J. W. SAYRE, veteran newspaper man and about the last of the Jensen and Von Herberg executives to remain with West Coast, is getting through.

•

SAYRE is a splendid advertiser, a shrewd film critic, and moreover a most likable chap. If he goes back to his newspaper love, we shall be sorry to lose him.

•

DR. BARRETT, of the Milwaukee Public Museum, refuses to sell to the news reels an exceptional shot of the crater of Kilauea, on the grounds that it was taken for educational purposes.

•

IF the doctor knows where he can educate a greater number of persons than through the news reels, we'll be glad to have him tell. We know of no source that appeals to the public one-tenth as large.

•

NOW is announced an invention whereby two pictures may be projected on the same screen simultaneously. Color selection permits the spectator to decide which he wants to look at.

•

BUT suppose the poor patron finds that he doesn't care for either of them. Then he feels that he is doubly stung. Twice in the same place is plenty.

•

AND with not enough plots to go around with single projection, why double the output and use them up twice as fast?

•

YOU can get no higher admission for two pictures. What we want is a device that will sell one picture for two admissions, not the reverse.

STILL, the idea has its good points. Imagine the tired business man reveling in a green bathing girl picture while his wife weeps over the sorrows of the heroine in the red picture. Both would be satisfied.

Epes W. Sargent.

Maj. Bowes Stages Splendid Show For Capitol's Eighth Anniversary

WITH rejoicing on the part of Major Edward Bowes and all who directly or indirectly contribute to the behind-the-scenes machinery of New York's first mammoth picture palace, the Capitol last week celebrated its eighth anniversary. The cause for rejoicing is not difficult to find—for the theatre's

birthday finds it in its most successful period since the house opened its doors. The records for attendance and boxoffice receipts during the past few weeks have reached and consistently uphld a highwater mark for all previous records of the kind.

Following the general felicitations participated in by Aileen Pringle, who arrived from the Coast in time to see two of her pictures in succession pre-empt the Capitol's screen; Vincent Lopez and his Casa Lopez orchestra; James Barton and Grace La Rue, the theatre has settled down to the serious business of beginning its ninth year of entertaining the public.

During the eight years of its career, the Capitol has created and developed a popular significance, which distinguishes it from the conventional institution of entertainment. From the man-in-the-street, the movie fan, the music lover, the list passes through the various strata of the social scale, up to and including the very Chief Executives of the City and the State.

Governor Smith, who has ever been an enthusiastic patron of the Capitol, is quoted as saying: "Your efforts to add to already splendid programs of entertainment at the greater Capitol must call for the hearty approval and thanks of an appreciative public." To which our own Mayor Walker has added, "I want to congratulate you on the additions you have made to the Capitol's program and to wish you the greatest possible success."

When one considers the fact that the Capitol Theatre has served to entertain some fifty million persons since its opening, one recognizes a record in public entertainment which challenges that of any other institution in the history of all amusement enterprises.

In no small measure responsible for creating its particular niche in the public's affection, has been the Capitol's contribution to the development of the popular musical taste. A pioneer in this field, it was the first theatre to introduce an orchestra of symphonic proportions and standards as an integral part of the motion picture entertainment, together with a permanent ballet corps and soloists recruited from the operatic and concert ranks. These musical activities received the approbation and patronage of such important musical lights as Mengelberg, Gatti-Casazza, Heifetz, Bodanzky, Paderewski, and Hoffman.

Radio and Concerts Aid

The recent inauguration of a series of popular symphonic concerts with internationally known artists as guest soloists has evoked further acclaim from these sources. In this connection, it is interesting to note the progress that has been made in a comparatively short time. The last Sunday morning symphonic concert at the Capitol, with so superlative an artist as Albert Spalding as soloist, a fact in itself deserving of contemplation, included Debussy's "Afternoon of a Faun" which was performed by Mendoza's orchestra with the finesse one might expect to find in Carnegie Hall. Not so many years ago symphony conductors offered this composition only to their most sophisticated audiences and then not without some cause for doubt.

The radio, too, has been an instrument used by the Capitol to disseminate the musical entertainment of the picture theatre. In the five years in which it has been on the air, the chain of its broadcasting stations has grown to nineteen, stretching from Canada to the Gulf and from the Atlantic seaboard as far west as Nebraska, reaching an estimated audience of fifteen million persons.

Backstage, new and magic changes have taken place in the enlargement and alteration of the stage; the orchestra pit; the new elevators and platforms. Among other mechanical appliances and devices is a new electric switchboard, one of the finest in existence. This, in conjunction with re-organized lighting system, will give greater beauty of these stage and lighting effects.

A new part of the organization is the new stage band, the nucleus of the stage revues. This may well be called a hand-picked group of musicians, for in addition to being individu-

(Continued on page 45)

Zierler Uphold's Best Traditions Of Independents In New Pictures

DURING the recent trade conference one of the exhibitor delegates remarked during a speech that he played all the Independent pictures and found them more profitable than any others.

Commenting on this point, Samuel Zierler, president of Excellent Pictures, this week said: "That was an interesting observation, but the fact on which it was founded rests on no other reason except the general high calibre of Independent production in this season.

"In years past there used to be a good deal of propaganda to the Exhibitor that the Independent must be supported, but it never really took hold until the Independent producer made the standard of his pictures such that they merited Exhibitor support, irrespective of label. The only reason Independents are receiving recognition this year is because their product deserves recognition. That's the whole thing in a nutshell. Never try to sell something to a man at a price more than it is worth. Give a man value received and he is both your customer and friend. That is what Independent producers are doing and that is the reason they are making progress."

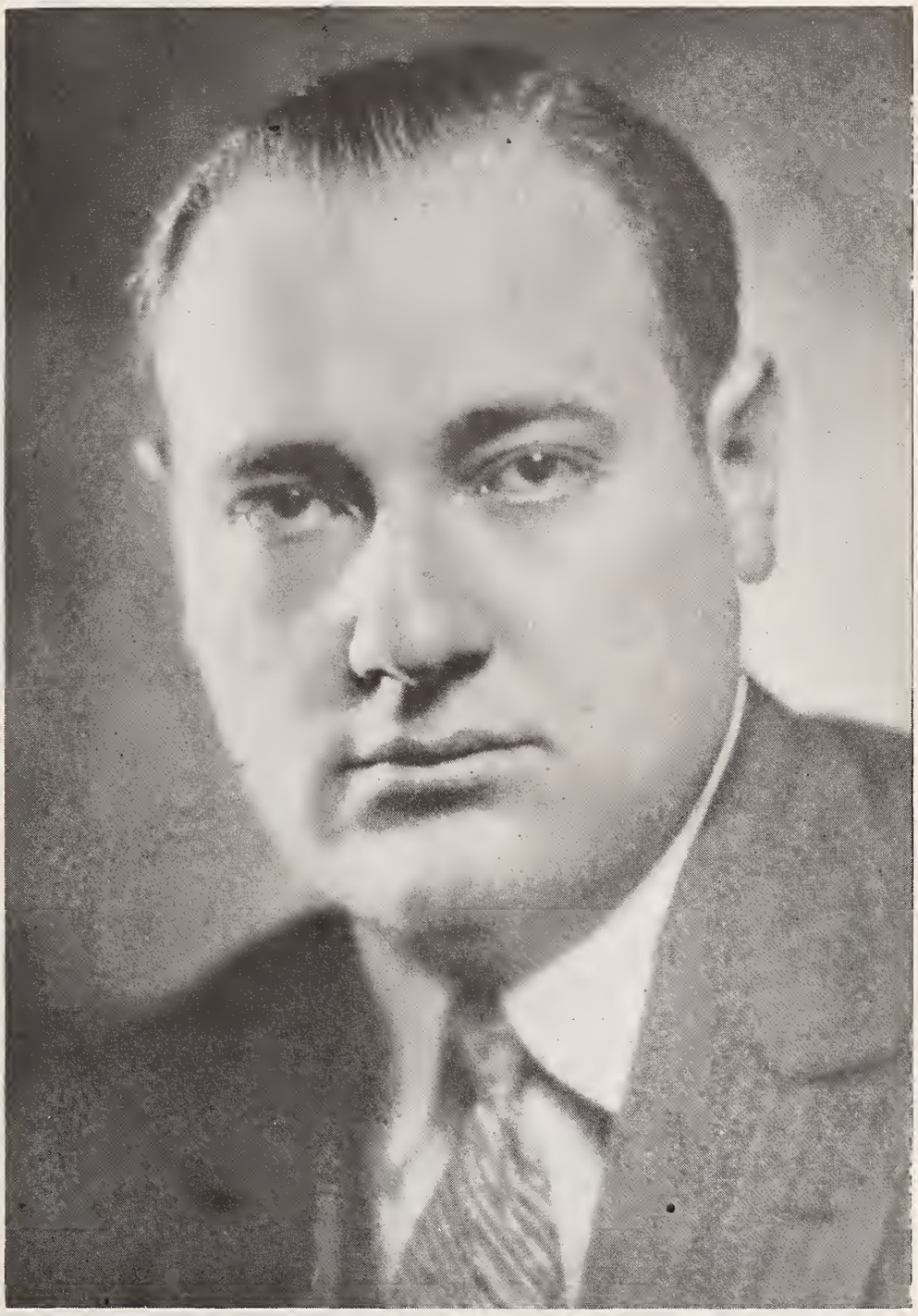
"The Nest" Attracts Attention

Mr. Zierler based his opinion on the reception the pictures of his producing company have met at the hands of the distributors and exhibitors. The schedule started off with "The Nest," produced and directed by Will Nigh and starring Pauline Frederick. "The Nest" has been received everywhere as a special; all trade reports on it received at the offices of Excellent Pictures have been most glowing. It had the glamor of being a big stage-success and the concensus of opinion seems to be that as a photoplay it is even better than when William A. Brady sponsored it in the spoken drama on Broadway. Besides Miss Frederick, its cast includes Holmes Herbert, Reginald Sheffield, Thomas Holding, Ruth Dwyer, Wilfred Lucas and Jean Acker. "The Nest" originally was written for French presentation; it won for its author, Paul Geraldy, the coveted playwright's prize-medal. Grace George saw it during a visit in Paris; she became enamored of it; personally translated it into English and persuaded Mr. Brady to produce it in New York. From there to its picturization was the next and logical step. Several critics have pronounced it Miss Frederick's finest accomplishment since "Madame X."

"Your Wife and Mine," which followed "The Nest" is a farcical drama, also rich in stars, including Phyllis Haver, Barbara Tennant, Stuart Holmes and Wallace MacDonald. Frank O'Connor directed it. It has won lots of favor all over the country. It is all fun; a rich, clean farce.

"Broadway Madness" Pleases

"Broadway Madness" almost too new to have had many reports come in on it, has pleased remarkably in the leading centers and judging from their reports it will win unusual success. Marguerite de la Motte and Donald Keith are the principals. Both play their roles splendidly. Miss de la Motte has received no end of congratulations from within the trade for her performance. A capital story to begin with and a fine cast to interpret it made "Broadway Madness" a "natural" from the start. The supporting cast includes Betty Hilburn, Margaret Cloud, George Cowl, Louis Payne, Robert Dudley, Orral Humphreys, Thomas Ricketts.



Changes galore have affected the motion picture industry since Sam Zierler turned his attention to pictures. He is classified as a pioneer in more ways than one. He led various vanguards, in several eras of films, and to buyers of independent pictures his name is associated with the finest business traditions. The success of Zierler is based upon known principles. He decides upon a story, usually with unerring skill, and when it comes to production, he demands the best available talent in all of the various branches that are brought into play to produce that picture. He is a firm believer in advertising the things he has to sell, and he takes the theatre owners into his confidence at every turn of the road.

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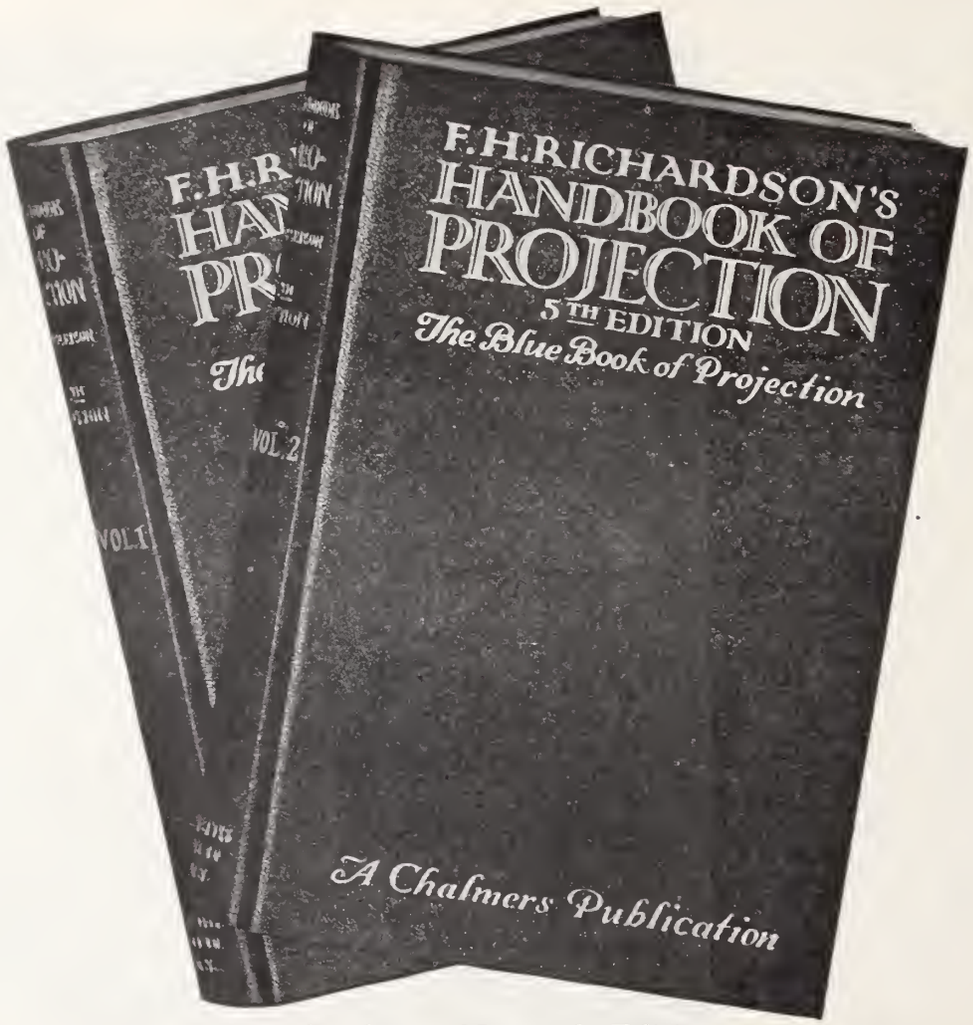

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This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

IF YOU HAVE A GOOD PERSONALITY MAKE IT WORK FOR YOUR THEATRE

TALKING things over with an out-of-town manager lately, he spoke with fine scorn of his competitor. "He's all the time talking about himself," was the argument. He spoke as though this were something almost criminal. He admitted that the other house did a good business and that people seemed to like the manager, in spite of his forwardness, and he was considerably taken aback when we suggested that the business might be due in some measure to the personality of the manager. He could not seem to realize that although the managerial personality was nothing to be displayed on screen or stage, it might none the less be a material contribution toward success.

Or course, self advertisement can be carried to a distasteful extreme, but the manager who does not sell himself and his house as well as his films and his stage show is losing out. This may not always be practical in chain operations: indeed some chains discourage if they do not positively forbid the personal angle, but where it is possible, particularly in a small town, the personal angle means more than many persons realize.

The fact that John Jones is a good fellow will not make his films any better, but if Jones comes reasonably close to the opposition house's show, the personality may be the deciding factor in ticket purchases. Other things being equal, the public will patronize Jones because they know and like him. Jones is the Strand and the Strand is Jones. The other house is just the Bijou; a theatre without personality back of it. We saw this carried to an extreme once when a leading vaudeville house in a western city was not permitted to give Sunday performances.

Three weeks after the house had been closed on Sundays a newspaper man asked the breezy Mayor why it was that a cheaper resort was permitted to give two shows on Sundays.

"I'll tell you why," was the prompt response. "Jake is a regular fellow and this man Blank is a fish."

That was the way it worked. The man who was called by his first name was genial and well-liked. The other man was cold and reserved. He was removed from his position at the end of the season and the following year both houses were open.

In a lesser degree this holds good in every community. The man who is well liked gets the concessions. He is turned to for help in putting municipal ideas over. He often originates suggestions. He is a part of the town. He belongs.

He is a member of the business luncheon club, he belongs to the fraternal orders. He is ready to help the churches and schools. He leads off subscription lists. He is the first man most persons think of when they want something done.

But he is not egotistical and self-centered. He does not use the style of presswork that refers to him as the "genial" or "hustling" manager. He lets others put in the adjectives. He is content merely to keep his name to the fore as a doer of things.

Nothing is more fatal to the success of any theatre than an upstage manager, bloated with a sense of his own importance. He drives patronage away and people tire of his eternal self-praise. A manager can go into a town and kill a house in three months, or he can make a new stand and put himself over in six weeks. It all depends upon the man.

Given the right personality, the manager who does not use it is cheating himself. He is wasting one of his best exploitation assets. It is foolish to argue that it is poor taste. It is not poor taste, but mighty poor business not to use personality.

Where do you suppose the Roxy would be if Rothafel had hidden his light under a bushel? He gives a good show, but it is Roxy that gives emphasis to the show idea. And H. M. Addison, in Buffalo, and M. W. Larmour, down in Graham, Texas, mean just as much to their theatres, though Addison works for a chain and Larmour is on his own. There are hundreds of others who make their houses liked because they make themselves liked. It's not because they enjoy seeing their names in the paper. It's because they realize the cash value of the name to the house.

If you are one of those hardshells who look with contempt on personal popularity, come out of the shell. You are hurting yourself and your house.

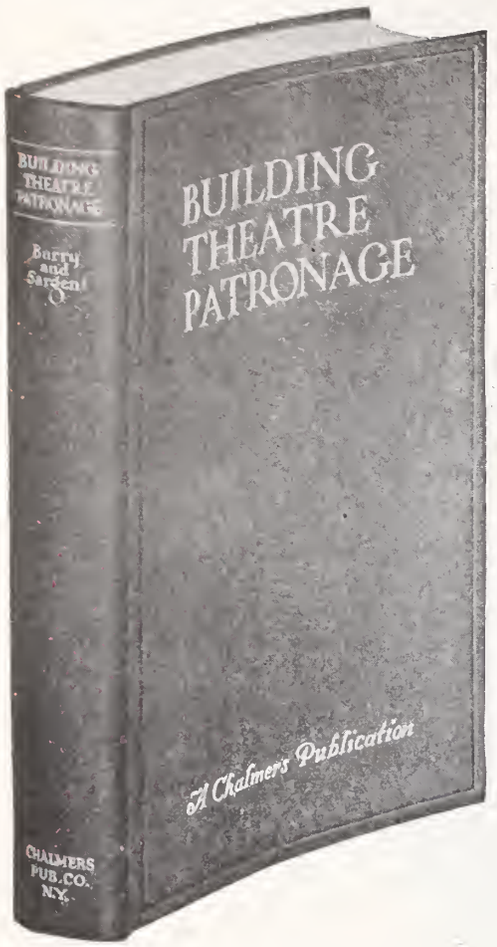
Announcer Announced

Knowing that the auto races would get the crowd at Charlotte, N. C., Warren Irvin, of the Carolina, arranged to horn in. The announcer not only wore a back sign for Swim, Girl, Swim, but he megaphoned the fact that Bebe was at the Carolina, giving a fine bunch of mass publicity.

EXPLOITATION FLOATS BY THE PHILADELPHIA M-G-M EXCHANGE FOR SUPERS

Jay Emanuel not only provides sound effects for exhibitors using The Big Parade, but he has devised exploitation floats on the Parade and Ben-Hur to create a local demand. After these have been used for downtown exploitation, they will be laid off to the suburban managers. This is an old stunt of Jay's who realizes that the way to sell is to exploit.

Made a Black and White Lobby Play up Feature



The New Desk Set

Building Theatre Patronage is not something to read over once. It is a book to be kept on the desk, to be picked up whenever inspiration is needed. The wise manager will use it a dozen times a day. That's why it is so well bound, to take a lot of hard use. Your supply man sells it for five dollars. Costs twenty cents more by mail from this office.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Because "Seventh Heaven," the William Fox production, used up 1 hour and 53 minutes, it was necessary to shorten the time usually given to presentations. Rarely does a program at this theatre run over 2 hours, thus for this week there was time for only 2 stage presentations and the Topical Review. The latter was given 6 minutes, while each of the stage numbers took 4 minutes.

The house orchestra started each de luxe performance with a brief prelude, which was lighted from the dome by 2 Mestrum floods of amber covering all musicians and the side drapes and draw curtains over the small production stage.

From this prelude the orchestra swung into "Dancing Tambourines," which was presented on the production stage by 12 Mark Strand Dancing Girls. The dance was done in Tiller fashion in front of the gold draw curtains and with 6 amber spots from the bridges crossing on the pleats of these curtains; magenta and deep blue borders, light blue foots.

After the Mark Strand Topical Review came the prologue in full stage, special setting, for "Seventh Heaven." The set showed the big window of "Chico's" attic room with the skyline of Paris in the background and stars in transparency sky. Edgar Wallace, tenor, as "Chico," was standing by the window and took up the verse and chorus of "Diane," the theme song, written by Erno Rapee. At the finish of the chorus, Eldora Stanford, soprano, and "Diane" in the wedding gown shown in the picture, made her entrance through the window and took up the verse of the song and was joined at the chorus by the tenor for a duet finish. As the duet finished, a band was heard outside of the window playing the French marching song and the couple went through the business of bidding each other farewell and the tenor making his exit through the window as the curtains closed on the prologue.

Swing Low

Frank J. Miller used two chariots to exploit Ben Hur at the Imperial theatre, Augusta, Ga. One was the compo board structure on the front wheels of a truck, which perambulated the streets.

The other was on the marquise as a cutout. The wheels were geared to a motor and Ben's garment fluttered in the breeze created by a hidden fan to add the suggestion of speed.

Won College Paper

Manager Hunter, of the Luna Theatre, Lafayette, Ind., worked a good stunt when he hooked The Big Parade. The college paper was running an Ask Me Another department, and four ticket prizes got six questions about the M-G-M picture. It sold the student body at a very small cost.

Paid and Pleased

L. A. Chatham, publicity man for the Momand Enterprises, Oklahoma, got out a special four sheet newspaper on The Great Mail Robbery at the Savoy theatre, Shawnee. It carried screamer heads and in addition to planting one in every residence he had ten boys crying the paper on the streets the three days of the run.

The paper was about fifty percent trade ads and while no profit had been considered, the revenue from these foreign ads netted a neat profit and the merchants were pleased to get such a thorough distribution. The merchants are all set for Mr. Chatham's next scheme because this worked so well for them, so he's sitting pretty all around.

Was a Pipe

Jack L. Hobby used a Scotch bagpiper to double outside and in on the run of Annie Laurie at the Tampa theatre, Tampa, Fla.

The man paraded in front of the theatre for two hours both afternoon and evening, in addition to supplying the music for two little girls who did a highland fling as a prologue to the picture. It attracted no little attention.

A Light Rally

Using a pair of French Legionaires in proper uniform in Beau Geste, Charles H. Amos, of the Florida Theatre, St. Petersburg, did not manner them. Instead their capacious pockets were stuffed with the card matches available on this picture, and they handed them out instead of heralds.

Played Up Black

Most managers avoid much black in their lobby work, preferring the gay colors. But for Easy Pickings black was the foundation color in the lobby of the Orpheum theatre, Everett, Wash., to emphasize the mystery angle. And because it is so seldom used, black had an attraction value of its own.

A 24-FOOT BANNER ON GLORY USED BY E. R. ROGERS

This was used at the Tivoli Theatre, Chattanooga. A mounted 24-sheet was used over the marquise and spotted by an 8,000,000 candle power lamp across the street. Eight troopers were on duty in the lobby and the militia worked the sound effects.

Went After Carnival Patrons for The Big Parade

Valued a Diamond Ring to Get Theatre Passes

Here's a stunt for a jeweler hook-up that will make for real interest and at the same time give the store a splendid break. It was used by Ross Wiegand for We're All Gamblers at the Rialto theatre, Denver. It will fit other titles even better.

A diamond ring was made the display for the picture, with a card offering tickets to those who could most accurately appraise the value of the jewel. To help the estimators a number of other rings, all priced, were displayed, and the average man learned more about diamond prices from this window than he would generally gain in years.

Diamonds vary so greatly in value through color and condition that it is possible to display a dozen stones of practically the same weight with a different price tag on each. This, of course, makes it more interesting to figure the value of the unpriced stone.

The hook to We're All Gamblers is a bit strained, but the idea got over.

More appropriate was a large display of worthless mining shares displayed in the lobby. Mr. Wiegand got an extensive display of wildcat issues and more than one ex-investor dropped a tear on his way to the box office.

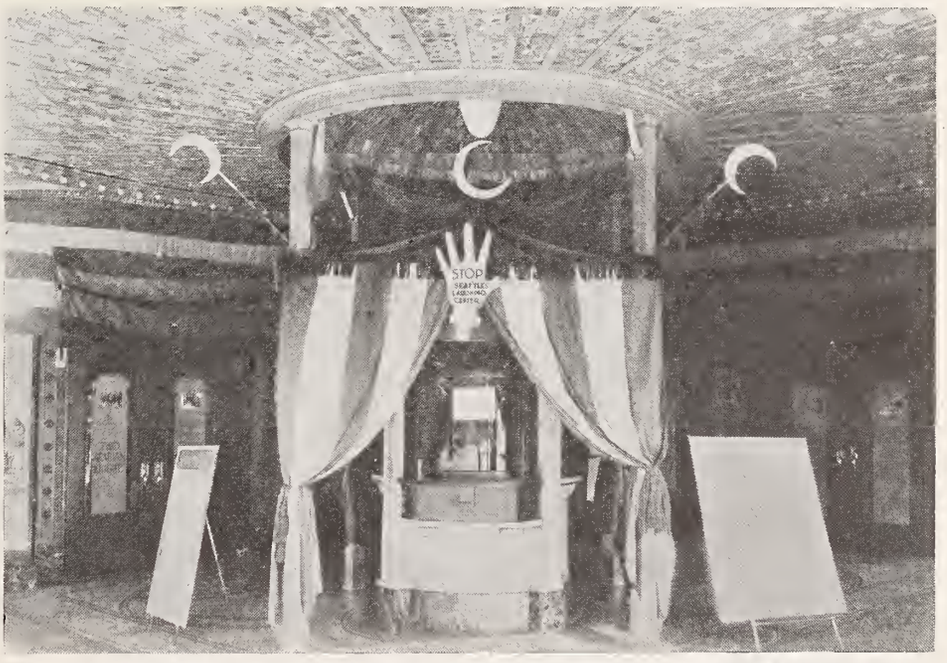
A Memory Test

Camille was put over with a memory test for the Hippodrome theatre, Youngstown, Ohio. A newspaper printed seven stills of Miss Talmadge in as many roles, with her various leading men. Seven cast prizes and 25 tickets were given those who named the plays and the leading man in each. To help in awarding the prizes in the event of a tie, each contestant had to tell in fewer than 15 words why Norma was liked. The prizes really were awarded according to the merit of the sentences. The souvenir booklets on Camille were given all ladies who attended the Monday matinee.

Questions and Stars

Working a co-op page for A. B. Kraft, of the New Royal theatre, Findlay, Ohio, Andy Sharrick, of Universal added another. In addition to a star picture in each space, which had to be correctly identified to win a prize, there was a question as to some product of that particular advertiser, which also required correct reply. The excellence of these answers plus a letter as to why one of the stars was favored determined the prize awards.

As the picture was The Cat and the Canary, the lobby was done in orange and black, with orange lamps, and a winking cat crouched over the entrance.



ORIENTAL DRAPES MAKE RICH DISPLAY FOR LOBBY

This nice smash was planned by the United Artists Theatre, Seattle, for Two Arabian Knights. The canopy is continued from the box office under the rotunda and gives a mass of vivid colors in red, yellow and green.

Half a Dozen

James H. McKoy got six stores to come into his fashion show at the Rex Theatre, Spartanburg, S. C., making the biggest show the town had ever seen. He worked it for The Joy Girl.

Contrast

Playing Underworld and Tell It To Sweeney in succession helped Roy Slentz sell both to the patrons of the Rialto theatre, Colorado Springs. He offered prizes for the best 200 word essays on "In which role do you like George Bancroft best?" He also used slides during Underworld to urge the audience to come back and see Bancroft in comedy.

Exclusive

When the new stadium in Asheville, N. C., was dedicated, T. R. Earl was permitted to make the only advertising appeal at the opening game, and a lone banner for The Loves of Carmen almost overshadowed the scoreboard. It carried the message to most of the town.

PUTTING THE BIG PARADE WHERE IT REACHED THE LARGEST CROWD IN OKLAHOMA

A carnival company sold off its front like the elephant blankets in the circus and Adna M. Avery, of the Palace, McAlester, took a triple space to splash his coming attraction where most of the surrounding country would be certain to see it. The other section shows the front of the Palace dressed up for the showing with the title in cutout letters.

Spook Paraders Hired for The Cat and Canary

USING THE TRAVELING GAME FOR A WINDOW DISPLAY

Used by Sidney Dannenberg at the Strand Theatre, Birmingham, Ala., on The Cat and the Canary. The white streaks across the cut lead to where cutouts of the cat and the canary were put after the photographs had been taken.

Air Mail Beacon Used to Assist Big Parade

Keeping his eyes and ears open got J. H. McKoy, of Spartanburg, a bunch of extra coin on The Big Parade. He was playing it at the Rex and the last day of the run Lindbergh came to town, which brought most of the countryside into Spartanburg.

THE SEARCHLIGHT DISPLAY

Spantanburg has an Air Mail port, and there had been ordered a powerful beacon as part of the equipment. It came the same day Lindbergh did and McKoy happened to be in the store of the electrical concern which was to install it when word came of its arrival.

He promptly argued that a preliminary dislay in the lobby of the Rex would be a good advertising for the store, the Airport and the Rex, and as soon as it could be passed through the freight house he had it on display and the crowds, all steamed up about planes, milled around to get a look at the huge affair.

As a result, many of the visitors learned of The Big Parade, and took in one of the showings. It was a material help to the final clean-up.

Watch the local news for timely exploitation ideas.

Put a Double Kick in His Novelty Throwaway

Producing a novelty very cheaply, Forrest C. Templin, of the New Morrison theatre, Alliance, Ohio, gets a double punch out of a tin suspender button.

The buttons were tacked singly to cards with a paneled "Pardon us for (the button) in." Of course the recipient reads it "buttin in" and enjoyed his own cleverness at discovering the answer. As a result he reads an announcement for The Life of Riley in a receptive mood and then comes to a small "P. A. Save this button for an emergency, for it sure is a button buster." The back of the card is printed up with house copy for the attractive prices and a reminder that Buster Keaton is due in College.

The two titles are jointly advertised on another card small enough to go into the pocket for a reminder and green enough to be heard as well as seen. Both are effectively done.

Mr. Templin's stunt reminds us that with this raft of new comedies we have not seen two good old timers tried out, one is the collection of vest buttons supposed to have been laughed off during the show. The other is the motherly old lady who sits in the lobby to sew on the buttons as fast as you laugh them off. Both are still good.

Pleasant Work

E. E. Whittaker of Charlotte, N. C., is solid with the student body in his town. He arranged with the school authorities that two credits would be given each student who attended a performance of Ben Hur. Naturally the students passed the word along to their friends that it was a big picture. It's not a new stunt, but it is useful on Hur.

He compiled from the stills a program of the big moments in the picture and under each neatly lettered in the approximate showing times of each scene. This was reeated on a chart and gave the public an idea of the many punches.

Rickeys Again

J. P. Harrison used a 'rickisha for Shanghai Bound at the Hippodrome theatre, Waco, Texas, and spelled the title with bamboo letters for the house front. His still frames were replaced by cutouts of Japanese lanterns with the still pasted on the globes, which aided to create a proper atmosphere.

Circused

Circus fronts naturally go with Spangles, and the Tudor Theatre, Atlanta, Ga., not only built the front, but added a soft drink and red lemonade stand, with all drinks five cents to keep the small boys away. R. B. Wilby even had a cage with a monkey, but was unable to borrow the rest of the zoo.

SPOOK PARADE WINNERS WERE HIRED TO BALLYHOO

As it was nearly Hallowe'en, the Orpheum Theatre, Akron, Ohio, staged a Spook Parade for The Cat and the Canary, the paraders being given free admission. The four winners were hired to bally in front of the theatre during the showing.

Makes An Original Space By Sawing Up the Mats

Gets Corner Cuts by Sawing Up the Casts

A newcomer to this department is Tom Roberts, who is publicity man for the Ritz, Park and Madison theatres, Mansfield, Ohio. His father is the resident manager, which explains in part why he holds down the job with two and a half years experience and yet is only eighteen. He also had a year and a half with the advertising department of a local paper, which, we assume, ran concurrently with his publicity job. At any rate at eighteen he has the background of men twice his age.

THE CORNER CUTS

One of the examples he sends is an opening advertisement for the Madison, in which a little more than five fourteens is taken to announce the opening and Adam and Evil. It is a large space, but that does not mean that it is overfull. Except for the eight point lines this space could be reduced to a two column width without loss of display, for it is dependent for its display on the open arrangement rather than the excess of type. Mr. Roberts writes that it is impossible to get small display faces; wherein he stands on common ground with most small towns and many large ones. He cannot use fancy faces, so he does the best he can with the small selection offered and makes eight and ten point Roman do the best it can.

He has dressed the space nicely with his cut material, and the corner cuts at the top of the space contribute importantly to the effect, though these are merely sawed from the straight press book mats. They have all the value of the full size cut and yet take up less than half the space. Mr. Roberts may be young in years, but he knows his book.

We do not like the vertical house signature, though it does not matter so much in this large space. In smaller measure this would be a fault even though everyone might know at a glance that it is the Madison. Here, where there is plenty of room, the effect is not so bad.

Mr. Roberts also sends in a combination space for the Park and Ritz. The Park space sells one title and the Ritz three, though the latter get two thirds of the space to compensate. Here the three titles are held apart by light border within a heavier frame, and each of the three titles is as dintinct as though separately advertised. Since the net space for the Ritz is approximately four eights, this can be done very well. The three are held together by a simple idea. The top space runs across the full width, with the bottom halved for the other titles. The border is clipped to make a trianguiar centre space into which the house name is set to cover the three annoucements. It is decidedly good layout. The display faces might be better—if he could get them—but the display placement is all right.

An Effective Handling Of a Narrow Cut Width

Limited to a single column display, the Castle theatre, Chicago, gets an effective layout for Moon of Israel in only 60 lines, little more than four inches. The reproduction is same as the original.

ONLY SIXTY LINES

The heavy mass of the cut gets attention, which carries the title, and the few details below complete the sale, with the house signature coming at the bottom, instead of the top, as usual. Used above the cut, in this instance, it would be lost from the rest of the ad. Coming just below the cut, it would conclude the appeal, and waste the rest of the text, but with the cut, text and signature in that order, the sale is made and then the place of delivery is stated. This is a more orderly arrangement.

It might not always be the best way. Where there is no cross-space cut, it is better to let the signature come first. Here it would have been detrimental to sales. In general there are three formulas. One is the title, plus the appeal at the theatre named, as in this instance. The second, and more general form is the house offers this title, plus these added attractions. The third offers the title at the house named, plus the added attractions, in which instance the signature falls below the centre of the space. All three are permissible, according to circumstance, as determined by the cut used. This space is effective, because it gets and holds the attention.

An Attractive Original For a Holdover Feature

This is a particularly good layout for the second week of Old San Francisco at the Cameo theatre, Cleveland. It is an original drawing, but better than most of the plan book material.

CAMEO
EUCLID AVE NEAR E. 6TH
Dolores COSTELLO as Dolores Vasquez
Second Week
"OLD SAN FRANCISCO"
IT'S A BIG HIT AT THE CAMEO
Warner OLAND as Chris Buckwell
SOJIN as Lu Fong
JOSEF SWICKARD as Don Hernandez Vasquez
Anna May WONG as the Chinese Girl
SEE
Beauty at a Price.
The Fire of 1906.
The Barbary Coast.
Chinese Underworld.
The American Orient and Dope Smugglers.
Coming "MOON OF ISRAEL"
PRICES:
Mornings and Afternoons, 30c; Children, 15c
Evenings and Sunday, 50c; Children, 25c

ABOVE THE AVERAGE

The circular space is, of course, a strong attractor, and the text within the circle plays up the fact this is a holdover and why. The surrounding faces not only indicate the players, but suggests their roles and so make for greater interest than the mere announcement of the names.

Below the punches are sold in the "See" style so popular with melodrama purveyors before the picture era, and still a good device where there is sufficient to talk about. It makes an exceptionally good display while using only two sevens.

The display is helped by the fact that the artist did the art work and permitted the printer to do the printing.

The successful advertiser is the man who says most in the least space.

Here is Annette Benson, the leading lady in "Confetti," First National's first British made film soon to be brought to these shores by Bruce Johnson, First National's foreign manager.

Following the release of "The Circus," the king of comedy has selected as his next vehicle a story tentatively titled "The Suicide Club," which is reported rich in the sort of chances Chaplin relishes for the injection of his own particular brand of laugh-creating incidents.

Late "Shots" of Two box-office Friends and two more who look as though they will draw crowds for exhibitors

Harold Lloyd, he of the magnanimous heart, used his New York office staff in his new Paramount comedy, "Speedy." From left to right we see C. A. Neeper, Miss E. Williams, Miss M. Marks, "Speedy" in person, and Miss B. Carroll.

"Dimples" Lido, described as the prettiest girl in Europe, discovered by Carl Laemmle, Jr., was snapped on the Berengaria a few days ago, on her arrival in this country. "Dimples" has a contract with Universal that calls for stardom.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
HEADQUARTERS 318 TAFT. BLDG
TELEPHONE GLADSTONE 0308

Wesco Backs Huge 'Fan' Magazine Planned To Build Better Business

WEST COAST THEATRES, INC., are moving figures in what is announced as "the largest moving picture fan magazine in the world." A contract to this effect was signed late this week between the gigantic Pacific Coast chain and Louis P. Kramer and Harry S. Heustis, as the publishers of the paper, to be known as the "West Coast Amusement News."

The announcement from the offices of the publishers, in part, states:

"Following four months of negotiations a contract has been signed between West Coast Theatres, Inc., Louis P. Kramer and Harry S. Heustis which will make Los Angeles the home of the largest motion picture fan magazine in the world.

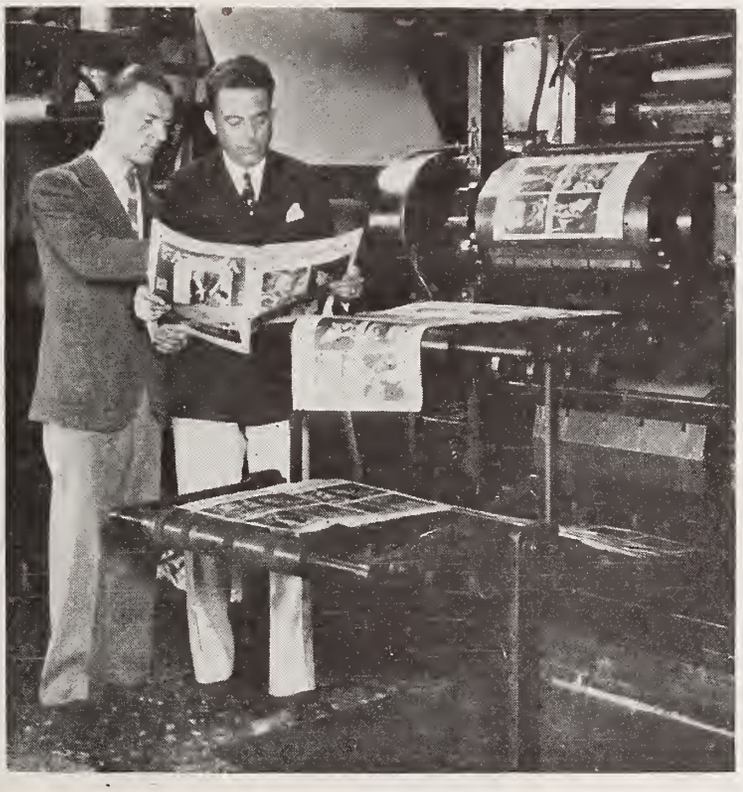
Standard Tabloid Size

"According to the terms of the agreement, the new company is capitalized at $200,000, with Kramer as president and Heustis, vice-president, secretary and treasurer. The West Coast Amusement News will be a weekly magazine in rotogravure exclusively, printed in standard tabloid form. While the publication will carry news pertaining to the activities of West Coast Theatres current and coming shows, it will, in no sense, be a house organ, but will combine the literary qualities of a magazine with the timeliness of a newspaper.

"After an exhaustive survey, the West Coast Amusement News will start with a circulation of 216,000 copies weekly. This will be increased within thirty days to 356,274 copies by including all West Coast theatres from Bakersfield to San Diego. Later it is planned to extend its scope to cover the San Francisco, Portland and Seattle territories covering the entire West Coast, and giving the new publication a circulation of 1,200,000. This will be further increased as the West Coast amalgamation expands to more than 3,000,000 copies. The need at the start is based on three known quantities—the total number of seats in West Coast theatres, the total weekly attendance, and the number of programs distributed in the various houses.

"Associates of West Coast Theatres in the East are interested in the new publication, and if it is deemed advisable to extend the service to patrons of the eastern, mid-western and southern circuits, the circulation will approach 16,000,000, with the home plant in Los Angeles and press facilities in New York, Chicago, St. Louis, Kansas City, Cleveland and Baltimore.

"Both Kramer and Heustis have had a wide range of experience in the theatrical and newspaper fields. Kramer, one of the best known authorities on national publicity and exploitation, has handled the publicity and advertising for two of the largest theatres in America, the Uptown in Chicago, and the Michigan in Detroit, each with more than 5,000 seats. He was also director of publicity for Lubliner and Trinz, Chicago's largest theatrical circuit. He was at one time eastern press representative for Thomas H. Ince, and made an enviable record for himself in handling Mrs. Wallace Reid's personal appearance tours throughout the United States and Canada. He was also general press representative for FBO and Universal.



Louis P. Kramer, president, and Harry S. Heustis, secretary and treasurer of West Coast Amusement News, which, with the West Coast Theatres, will make Los Angeles the home of the largest motion picture "fan" magazine in the world.

Former Hearst Man

"Heustis has been in the newspaper game for about twenty years. From 1910 until a year ago he was with the Hearst organization. He was dramatic editor of the New York American for three years and was relieved of these duties to organize the first news broadcasting department ever attempted by any newspaper. This was a hookup between the New York American and WJZ, one of the stations of the Radio Corporation of America in New York City. After a hurried trip to Europe a year ago, Heustis came to Los Angeles, where he made a complete survey of the magazine field on the Pacific Coast.

"Negotiations for the formation of the publication were conducted through Harold B. Franklin, president; A. L. Gore, vice-president; Charles A. Buckley, secretary, and Jeff Lazarus, director of advertising for West Coast Theatres, and attorneys for Kramer and Heustis were Rohe and Freston."

Ben Lyon Injures Hand While Boxing at H.A.C.

Ben Lyon is nursing an injured hand as the result of an accident sustained while boxing at the Hollywood Athletic Club. He was sparring with a friend when he let go a hook that landed wrong. Swelling set in immediately and X-ray pictures were taken by the surgeon to determine how many bones were broken.

LEATRICE JOY

LEATRICE JOY

By Tom Waller

THEY say that the "big money" days for Hollywood players are nearing their end. That it's new faces and more of them. That the new faces are being started right under the new order of things economic. And by "right" we glean they are talking about salary.

Speaking of Salaries

Recently our typewriter took one slant on the subject of salaries and new faces. We then referred, without mentioning any names, to several of the younger and newer players. Comparative youngsters being co-featured, featured and playing leads opposite established stars. We mentioned that these youngsters were tickled with forty, fifty and seventy-five dollars per week incomes. We reflected on the featured player of just a few years back and his inclination to sniff at anything very much under the half-grand mark. Then came still more reflection on what would be considered proportionate to present new face earnings, once the same are graduated into stardom.

Today, no subject is being more roundly discussed in the film colony than that of future remuneration for work before the camera. Even the extras are having their little say. More than several have told the writer since the wage slash was announced, and then announced as abandoned, that their former ten dollars per day has dropped to seven-fifty and that attempts in the cases of some have even been made to slash the seven-fifty down to five bucks per day.

As for established box-office bets drawing down old-time money under skilfully protected contracts, there is found room for another angle of conjecture. You hear that when their contracts are up, they too will experience a lightness in present weekly producer deposits to their bank account. That their time, as well, is not so far off when present day star pay will rapidly commence to be a thing of the past.

Present Contract Expires

It just happened that we introduced this pertinent subject to Leatrice Joy. Perhaps it was an inadvisable luncheon topic because Miss Joy, as the hostess whose charm is of wide Hollywood repute, most kindly acknowledged our admitted *faux pas* with one of those smiles which are constantly building up her tremendous fan following (and holding that following).

Although we conversed about many things and realized only a smile on the subject which was innermost in our minds at the time, yet we cannot persuade ourselves to let bad enough alone. It just happens that off-the-record information which we have about Miss Joy makes her what should prove an excellent bundle of prophecy for Hollywood's highest realm.

We happen to know from official sources that Miss Joy, one of the stars whose contract expires soon, will experience, if anything, the direct antithesis of what Hollywood's leaden clouds would seem to forbode for the Rolls-Royce meanderers of its well-known boulevard.

Readers of this department will recall what Watterson Rothacker told us on the subject of economy and stars just a few months after he had taken over the studio chieftainship of First National. This was none other than that so long as the star draws at the box office so long will he and she realize salaries commensurate with their value.

We happen to know that under her five-year contract, which terminates in March, Miss Joy is very accurately receiving in the neighborhood of $4,000 per week.

According to Hollywood mathematicians of the new school, the ending of this contract should also witness the salary being reduced to what seems to be the present plane of figuring.

That Rothacker's observation is being borne out in Miss Joy's case is more than proven by the fact that two producers, via lieutenants, have already started competitive off-the-record bidding for her name under their own banner line. They are bidding on a figure already considered bottom. So that putting everything together Miss Joy's smile over the luncheon table may have had far more significance than just a sympathetic rebuke for our pecuniary curiosity.

Bidding Is Spirited

Miss Joy may well smile when she thinks of March. She may well be inclined to be delightfully disdainful when Hollywood's star salary talk is wafted her way. We did not know this at the time we got the smile. There was just that intriguing something about it which resulted in the investigation and knowledge that after all it was a most self-satisfied smile.

Among the things which await Miss Joy in March is also a contract, we learn, with one of the largest producers of phonograph records in the world. Her friends here know that she has a lovely voice, but the fact that she is contemplating having it reproduced on thousands of records comes exclusively to the writer. We understand, that were it not for the terms of her present picture contract with DeMille, she would very probably now be crooning into the reproducer, the negro spirituals, songs which just naturally gained her favoritism back in her home town, New Orleans.

May Stick to DeMille

About the bidding producers and DeMille. Miss Joy told us frankly that she will always hold DeMille in the highest of esteem and that her association with his studio will always be one of her fondest memories.

She was again smilingly silent when we asked her for an inkling as to whether the second of March would still find her on the DeMille lot. If another two and two means anything, then it would certainly seem that our interrogation was superficial. Why?

First of all, Miss Joy, as everyone recalls, was originally signed to a five-year contract by Paramount. When DeMille left that company and set up his present domain in Culver City, he exercised what has been described as a contractural privilege which sanctioned his taking with him, two Paramount players. Rod La-Rocque was one and the other was Leatrice Joy. Today Miss Joy's fan mail, between 1,500 and 2,200 weekly, speaks for itself.

And today one of the last pictures which Miss Joy will make for DeMille under the $4,000 per week contract is based on a story which she personally told us she feels better adapted to than any of the number of DeMille pictures in which she has been starred.

Not only that, "The Blue Danube," which went into shooting this week, was personally selected by C. B. for Leatrice and C. B. is reliably said to have more than the ordinary interests in its supervision.

All Hollywood Awaiting March Developments

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

LEATRICE JOY
Now Starring
in
"THE BLUE DANUBE"
for
Cecil B. DeMille

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

★ Studio Row ★

M-G-M's initial dog picture starring Flash, has had its title changed from "The Dog of War" to "Under the Black Eagle."

* * *

DALE FULLER has an important role in John Gilbert's current starring vehicle, "The Cossacks."

* * *

HAL ROACH, comedy producer, has returned to the coast from two weeks duty in the War Department in Washington.

* * *

"NEVER THE DAMES SHALL MEET" is the title of Charley Chase's latest comedy opera for Hal Roach.

* * *

TOM MIX is in Arizona on location making "Horseman of the Plains" for Fox.

* * *

DAVID BUTLER is directing "Pigskin," a football story for Fox.

* * *

IVY HARRIS, graduate of the Paramount Pictures School, has been signed to a new long term contract by Paramount.

* * *

CHARLES FARRELL has been decided upon by Fox for the male lead in "The Red Dancer," starring Dolores Del Rio.

* * *

RAYMOND HATTON is the latest movie star to take advantage of airplane travel. He left Hollywood last week for Chicago in a plane piloted by Jimmie James.

* * *

PAUL BERN is back at his desk at M-G-M after an extended vacation.

* * *

JACK HOLT is being starred by Columbia in "The Warning," directed by George B. Seitz.

* * *

RUPERT HUGHES' story "The Girl on the Barge," has been purchased by Universal.

* * *

HOUSE PETERS has been signed for the leading role in "Rose Marie," playing opposite Renee Adoree.

* * *

WILLIAM AUSTIN has one of the important roles in "Red Hair," in which Clara Bow is starred by Paramount.

* * *

SVEND GADE has written a story for Conrad Veidt, which Universal has purchased and will film.

THE FILM CEMENTER!

FOR FILM CEMENT

The handiest and most economical device for cementing film ever invented.

It uses most any kind of cement and seals itself, thereby preventing evaporation.

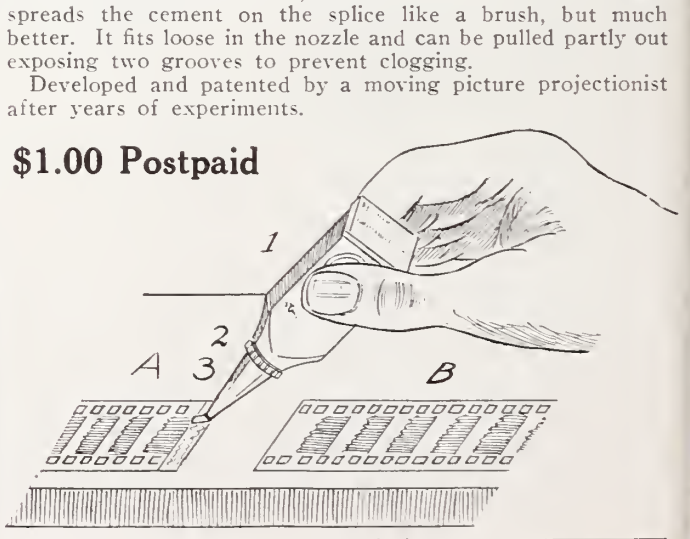
It works like a fountain pen and is just as efficient.

Made of solid brass and nickel-plated.

The bent end of the rod, which is made of German silver spreads the cement on the splice like a brush, but much better. It fits loose in the nozzle and can be pulled partly out exposing two grooves to prevent clogging.

Developed and patented by a moving picture projectionist after years of experiments.

$1.00 Postpaid



Star cement (concentrated), 4 oz. of which when diluted, according to directions, will make 12 oz. of the best cement money can buy and just right for the Film Cementer.

4 oz. can, 75c
8 oz. can, $1.25 (Will make 24 oz.)
Stamps not accepted

Henry Couillard
449 South Hill St.
Los Angeles, Cal.

In West Coast Studios Production Activities

Fox Films
Paramount
United Artists
Warner Bros.

Fox Films

DAVID BUTLER, who turned out a success in his first picture as a director, "The High School Hero," has started production on his second effort, "Pigskin."

The story ran in the Saturday Evening Post as "Father and Son," and is a story of the gridiron by James Hopper, prepared for the screen by John Stone.

David Rollins, Sue Carol, Roscoe Karnes and Olin Francis have the featured roles. The story is about a family that for three generations endeavored to develop a football star, only to end up with a poet.

Three other feature productions and a comedy comprise the activities around the Fox studio this week.

GEORGE O'BRIEN, recently returned from Europe, has begun work on "The Girl Downstairs," an original story by Randall H. Faye. The scenario is by Marion Orth.

Lois Moran is co-starred with O'Brien and the supporting cast includes Noah Young, Tom Dugan, William Demarest, Nancy Carroll and Joseph Swickard. J. J. Blystone is directing.

O'Brien is cast as a sailor in the story and Miss Moran as a dancer in Moroco. She becomes infatuated with the gob and trails him to New York. It is a comedy-drama, with a wealth of comedy situation of the type that Blystone handles so deftly.

WOMAN WISE" is a yarn with a Persian background, with William Russell, June Collyer, Walter Pidgeon, Theodore Kosloff and Duke Kahanamoku in the cast, and Albert Ray directing.

Pidgeon, as the American consul in the Persian city, has a horror of women, while Russell in the role of an employee of a large oil concern finds a powerful attraction in the fairer sex. Miss Collyer is sent over to Persia by the government as an assistant to the Consul. She finally makes Pidgeon forget his aversion for her sex and in the end they marry, while Russell bites his nails in frustration.

TOM MIX is making "Horseman of the Plains," with Ben Stoloff in the directorial chair. Sally Blane plays the feminine lead, with Heinie Conklin and Charles Byers in the cast.

This is the usual Mix story of the plains. The scenario was prepared by Fred Myton from an original by Harry Sinclair Drago.

Wallace McDonald is directing a comedy as yet untitled.

Paramount

BUT two pictures are in actual production at the Famous Lasky Paramount studio, although there are several about to get under way.

A great deal is expected frrom "The Legion of the Condemned" being filmed as a sequel to "Wings." The story is from the pen of John Monk Saunders, who also collaborated in the adaptation with Jean de Limur.

Fay Wray, who has been advancing with rapid strides, shares honors with Gary Cooper. Barry Norton, Lane Chandler, Francis McDonald, Freeman Wood, Voya George, Albert Conti, Charlot Bird, E. H. Calvert and Hugh Leland are in the supporting cast.

William Wellman is the director.

THE other picture in production is Emil Jannings latest, "The Road to Glory," an original story by Lajos Biro, which John F. Goodrich adapted for the screen.

Supporting the German star are William Powell, Nicholas Soussanin and Michael Viscaro. Josef von Sternberg directs this one.

United Artists

AFTER months of preparation, John Barrymore's unit has finally gone into production at the United Artists' studio. Barrymore's latest picture is a story of before and during the Russian revolution.

The picture will be released under the title of "The Tempest," and is a story of modern Russia just before and during the revolution, by Vladimir Dantchenk, co-founder of the Moscow Art Theatre.

Barrymore is cast as the leader of a band of rebellious dragoons. In the picture he is surrounded by a strong cast of supporting players and the production is destined to prove one of the most costly of the United Artists' program for 1928.

In the cast are, Louis Wolheim, George Fawcett, Vera Veronina, Ullrich Haupt, Boris de Fais, Lena Malena and Albert Conti. de Fas was brought to Hollywood from Paris by Barrymore especially for this picture.

Slav Tourjansky is the director and the story was adapted for the screen by a staff of writers. Every set was sketched and done in miniature by William Cameron Menzies, art director for the Joseph M. Schenck organization, before a single bit of construction was launched.

THE only other picture in production at the United Artists studio is D. W. Griffith's "Drums of Love." This was covered in detail in a recent issue of *Moving Picture World*.

Warner Bros.

FOUR pictures in production keep things moving at the Warner Brothers studio.

Irene Rich is engaged in making a comedy-drama called "Beware of Married Men.' This will be completed within a week and in about a fortnight Miss Rich will begin work on her final production on the 1927-28 program, "Powder My Back."

Franz Jacques did the original of "Beware of Married Men" and E. T. Lowe, Jr., did the scenario. In the supporting cast are, Stuart Holmes, Audrey Ferris, Richard Tucker, Myrna Loy and Clyde Cook. Archie Mayo is the director.

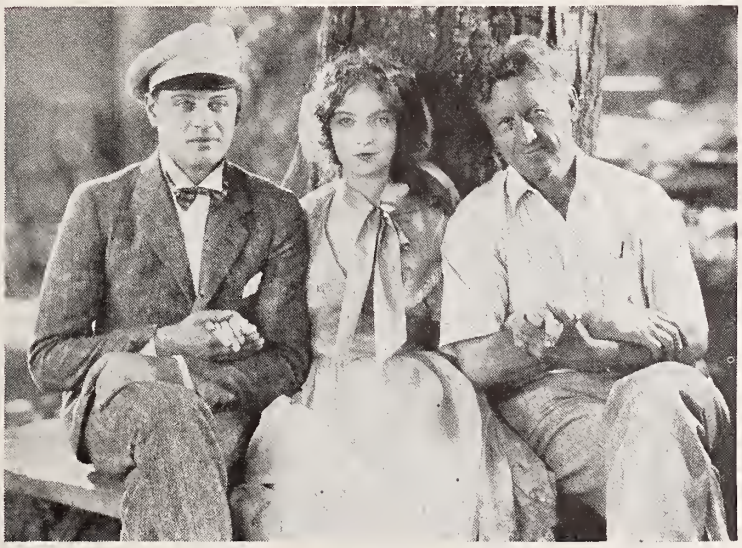
IN "The Little Snob," May McAvoy has the starring role with Conrad Nagel in the male lead. John Adolphi is directing and in the supporting cast are: Alec Francis, Clyde Cook, Robert Frazer, John Miljan, Virginia Lee Corbin, Frances Lee and David Mir.

Miss McAvoy plays the part of the daughter of a Coney Island concessionaire, who is sent to an exclusive finishing school, where she cultivates a snobbish mien. This is a comedy drama by E. T. Lowe, Jr., and the scenario is by Robert Lord.

"GLORIOUS BETSY" stars Dolores Costello with Conrad Nagel in the male lead. Alan Crosland is directing from a scenario by Anthony Coldeway. The screen version is taken from the stage play by Rita Johnson Young. In the cast are Andre de Segurola, Pasquale Amato, Clarissa Selwyn and Paul Panzer.

THE fourth picture in production is "A Race for Life," starring Rin-Tin-Tin, with Ross Lederman directing.

Both the original story and scenario are by Charles Conklin. The cast is made up of Virginia Browne Faire, Carroll Nye, Bobby Gordon, Pat Hartigan and James Mason.



"The Enemy," a Metro-Goldwyn-Mayer picture, boasts (left to right): Ralph Forbes, the leading man; Lillian Gish, the star, and Fred Niblo, the master director. The late June Mathis adapted this picture from the stage success of the same title by Channing Pollock

Fred Niblo, the distinguished director, has been elected vice-president of the Academy of Motion Picture Arts and Sciences in Hollywood.

Final Title For Lon Chaney Film

"London After Midnight" is to be the title of Lon Chaney's newest Metro-Goldwyn-Mayer starring feature, a mystery story, an original by Tod Browning recently completed under the working title of "The Hypnotist."

Chaney is seen as Burke, a Scotland Yard detective with a scientific bent, who applies modern developments of the science of hypnotism toward solving a criminal plot cloaked behind the "ghosts" of an English manor house.

Weird apparitions and phantoms are used to give an uncanny setting to the picture, but these are all explained in scientific fact as the play progresses. The cast includes Marceline Day, Conrad Nagel, Henry B. Walthall and Claude King. Browning directed the picture.

Frank Woods has been elected secretary of the Academy of Motion Picture Arts and Sciences in Hollywood.

Standard Forms of Contract Extended to Several Groups?

AT its first general business meeting under its new executive regime, the Academy of Motion Picture Arts and Sciences adopted a resolution which, according to its secretary, Frank Woods, places that organization on record as favoring standard forms of contract for free-lance workers in the technical, directorial and writing ends, as well as the actor's branch.

As was announced exclusively in *Moving Picture World,* a form of contract for the actors has been practically decided upon by Academy forces.

On November 1, the Academy headquarters will be located in the new Roosevelt Hotel.

The first issue of the Academy Bulletin is expected off the press during the week.

D. W. Griffith Completes "Drums of Love" for U. A.

DAVID WARK GRIFFITH has completed camera work on "Drums of Love." This is his first United Artists Picture since the summer of 1925.

Mr. Griffith finished his film one week before schedule time, and 15 per cent. below the budget cost, actual shooting time taking seven weeks, night and day. On the last day of work, Mr. Griffith, according to his telegram to United Artists' New York office, filmed 58 script scenes, a single day's record for D. W. Griffith.

The cast of "Drums of Love" includes Mary Philbin, Lionel Barrymore, Don Alvarado, Tully Marshall, Rosemary Cooper, Rose Rosanova, Joyce Coad, Charles Hill Mailes, William Austin and Eugenie Besserer.

Gerritt J. Lloyd, Mr. Griffith's personal press representative, wrote the original story of "Drums of Love." It is a drama laid in the tropics, and it tells the story of mutual love of two brothers, Don Leonardo (Don Alvarado) and Don Cathos (Lionel Barrymore).

George William ("Billy") Bitzer, the famous cameraman of Biograph days, rejoined Mr. Griffith and filmed "Drums of Love." In 1907, "Billy" Bitzer, the first professional cameraman, hired young Griffith to direct a picture. In those days the cameraman was boss of the "lot."

Originally, "Drums of Love" was entitled "A Romance of Old Spain." The story called for large sets for court scenes and a large cast.

Harry M. Goetz With Paramount

Harry M. Goetz, formerly with the Consolidated Film Industries, Inc., in the capacity of vice-president and production manager, has been appointed assistant treasurer of Paramount Famous Lasky Corporation.

Jesse L. Lasky, in charge of production, has requested that Goetz be temporarily assigned to the production department. The latter has been associated with the film industry since 1910.

Burglars Ransack Gene O'Brien's Home

House breakers carted off several thousand dollars worth of rugs and furniture from the home of Eugene O'Brien, film star, when his home at 691 Whitley Terrace was broken into last week.

Discovery of rugs and other furnishings scattered about the lawn led the police to investigate.

O'Brien is now in New York and an estimate of the loss is unavailable.

Ex-Russian Generals And War Heroes on Extra List

Hollywood is the great leveler. Now it is Viacheslav Savitsky, one time Russian general who ruled the Kaban Cossacks during the reign of the late Czar, who finds himself listed in the "extra" ranks. At present he has a small part in Emil Jannings' current starring picture for Paramount.

Working in the same picture on a day check is Nicholas Koblansky, a member of the art committee of the Imperial Theatre in St. Petersburg from 1911 to 1916.

Alexander Skonnikov, a former colonel in the Czarist army, who wears the Cross of St. George for bravery under fire, is also in the Jannings' picture.

Movietone in Tower

With the installation of the Movietone in the new Tower, Los Angeles, this house will be the only one West of New York boasting both the Vitaphone and Movietone. Both will be heard at each performance.

M. C. Levee, known everywhere throughout the motion picture industry as "Mike," has been elected treasurer of the Academy of Motion Picture Arts and Sciences in Hollywood.

Roosevelt Hotel Formally Opened

The new Roosevelt Hotel, on Hollywood Boulevard, had its formal opening last week, with filmdom well represented at the dedicatory ceremonies.

Joseph M. Schenck, head of United Artists, is largely interested in the new hostelry, which will be sort of a headquarters for picture folks.

Among those present at the opening were, Norma Talmadge, Norma Shearer, Irving G. Thalberg, Robert Z. Leonard, Clarence Brown, Mr. and Mrs. Jack Dillon, Paul Scardon, Betty Blythe, Betty Compson, Jackie Saunders, Leatrice Joy, Bebe Daniels, Estelle Taylor and Pola Negri.

Dolores Del Rio Plans Vacation In Mexico City

With the completion of her current starring role in "Romona," Dolores Del Rio plans to return to Mexico City for a short vacation.

Two years ago she came out of Mexico unheralded, but when she returns to her native land it will be as one of the most popular stars of the screen.

Edwin Carewe, her producer, is now angling for a suitable story for his star, to be filmed after "Romona."

Co-Stars Again

Janet Gaynor and Charles Farrell have started work on their second co-starring Fox production, "Lady Cristilinda."

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Ohio

Moving Picture World Bureau, Cincinnati, O., Nov. 5.

THE Grand Opera House, Cincinnati, playing Klaw and Erlanger road attractions, is this week showing the film, "King of Kings," with the possibility of an extended engagement. Through a tieup with the Times-Star, a local daily, children under 16 are admitted for half price, the paper assuming the remaining half of the admittance fee.

The Forest Theatre, a Cincinnati neighborhood house, is temporarily dark while workmen are completing the final touches of an extensive remodeling program which has been in progress for several months without previous interruption to business. The house will open October 27. Special Saturday matinees, especially suited for children, will be featured.

The Lyric Theatre, Cincinnati, is hanging up an enviable attendance record for a three weeks' showing of "The Big Parade."

Management of the Cino Theatre, Cincinnati, has appeared before the Zoning Board of Appeals for permission to erect a large electric sign atop the building where it will be plainly visible. Local zoning ordinances provide that such signs shall be set back a certain distance which in this case would practically hide it from view. To place the sign in front of the building would mar the architectural beauty of the structure, so the management's attorneys argue. Court has taken the matter under advisement.

Mansfield

The Royal Theatre, Mansfield, Ohio, will hereafter be known as the Lido, the name having been selected from among several hundred submitted at a recent public contest. A Neon gas tubelite sign will be erected in front of the house, and other improvements are contemplated.

Manager Harry Brown, Jr., of the Majestic, Mansfield, Ohio, announces that a bargain period from 1.30 to 2 o'clock P. M., will prevail at his house. During this time admission will be lowered to ten cents, although after 2 P. M. the regular admission schedule will be charged.

Mt. Vernon

Harry Smoots, Mt. Vernon, Ohio, has let a contract for the erection of a new house at Washington Court House, Ohio, to cost $80,000. The house will be located on South Fayette street.

Cleveland

The Elmira Theatre is the latest house to throw open its doors at Cleveland, Ohio. It is owned by George Folbert, and is under managerial direction of M. C. Barth.

When Loew's Granada Theatre opens in a few days it will give Cleveland one of the most unique houses in Northern Ohio. The house is of Spanish design, the lobby being formed to represent a patio, with other atmospheric effects in keeping with the general scheme. George Drummond will manager the house, which is located in the western section of the city.

The Stillman Theatre, Cleveland, has discontinued the Vitaphone, which has been transferred to the State Theatre. The Stillman is continuing Maurice Spitalny and his orchestra.

Cresson E. Smith, assistant general manager of United Artists spent the past week conferring with Manager Carlos Moore of the local branch.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Nov. 5.

FOLLOWING the acquisition of the Newman and Royal theatres, former Publix houses of Kansas City, by Loew's Inc., stage programs at the Newman will be abandoned, it is understood. M. B. Shanberg, who will be managing director of the Midland theatre, new $4,000,000 Loew house which opens in Kansas City October 2, as well as the newly acquired Newman and Royal, said that the policy of the Newman would probably be changed to long run, or de luxe, pictures, while the Royal, which heretofore has played long run pictures, probably would change its policy to feature pictures at bargain prices, although the scale has not yet been determined.

Samuel Carver, manager of the Liberty theatre, who has a lease from United Artists, denied that the Liberty would be closed. The report had gained credence because of the alliance with United Artists with Loew's in Kansas City. The Liberty's lease is until next June. There will be no change in the personnel of the theatres' management, according to word from New York.

The Aladdin theatre, new suburban house og Kansas City, opened its doors this week. It has a seating capacity of 1,000 and cost $100,000. The house, which is owned by G. M. Baltis, will be managed by William Parsons, formerly of Joplin Mo.

Stanley Koch, George Breneman and Clyde Badger of Kansas City, tried out a new system of synchronization at the Alamo theatre, Kansas City, last Sunday night. The instrument, which was invented by Koch, is built along the lines of a phonograph, in that it produces the music from records. There are two turntables, motor driven, which enable the operator to cue the picture.

Openings and changes in theatres in the Kansas City territory announced this week: Orpheum, St. Joseph, Mo., reopened; Liberty theatre, Mexico, being remodeled by Manager W. F. eDFerenne new lenses installed in machines at Palace theatre, Kinsley, Kans.; Strand theatre, Elk City, Kans., recently purchased by O. H. Eversole, has been remodeled; management of the Harmon theatre, Milan, Mo., taken over by V. C. Rose.

M. C. Sinfit, city salesman at the Kansas City Warner Bros., branch, has been promoted to branch manager, succeeding Harry Strickland, who has returned to his former home, St. Louis. Charles Oliver, booker at F.B.O. branch, went to Springfield, Mo., this week to attend the funeral of his father-in-law. Missouri now is being covered for the Liberty Film Exchange of Kansas City by H. Gregory. A. C. Nathan is a new addition to the Warner Bros., branch sales force, covering Southern Kansas. Russell Borg, Education branch manager, and W. P. Bernfield, Educational salesman, were hustling in the territory this week. C. E. "Doc" Cook, formerly manager of the M. P. T. O. Kansas-Missouri and more recently special representative for Pathe, has succeeded R. R. Thompson as representative for the First National branch.

Jack Hellman, brother of Sam Hellman, widely known author, has accepted a position as district exploitation representative in Kansas City for Metro-Goldwyn-Mayer. It was not so many years ago that Jack was recording runs, hits and errors from the press boxes atop baseball parks as a sport writer. Then he became exploitation representative for Paramount at Minneapolis.

Among the out-of-town ehibitors in the Kansas City market this week were: W. H. Hardtman, Burr Oak, Kans. C. M. Pattee, Pattee theatre, Lawrence, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.

New York

Moving Picture World Bureau, Albany, N. Y., Nov. 5.

ITEMS of interest along Albany's Film Row include the fact that R. J. Meigs, Pathe salesman, is back from a vacation spent in New Jersey. Andy Smith, of New York, was in town for a conference with the First National exchange, and then contined on to Gloversville and into Canada. S. E. Feld, of the Pathe forces, is back on the job following a brief illness. Sam Shapin, of New York City, arrived in town to become a salesman for Warner Brothers, succeeding Fred Robke, who has returned to the metropolis.

Jake Rosenthal, owner of the Rose Theatre, is certainly going the limit these days when it comes to giving his patrons their moneys' worth. Last Friday night he gave away five sets of dishes to holders of lucky coupons, provided two acts of vaudeville, while his picture program consisted of double features, a newsreel and a comedy, all for fifteen cents. Mr. Rosenthal maintains an ice cream stand in the lobby of his theatre, and during the week a total of $114 worth of the frozen delicacy was dished out in the way of cones.

Glens Falls

Eddy G. Newcomb, who was for a number of years manager of the Empire Theatre in Glens Falls, died last week at his home at the age of forty years. Mr. Newcomb was widely known throughout the state.

Delhi

William Smalley has just concluded the remodeling of his theatre in Delhi, having spent several thousand dollars in bringing the house on a par with other Smalley theatres in central New York. William Donovan is installing a new front as well as remodeling the interior of his theatre at Tupper Lake. Alec Papayanakos, of Canton, has reopened his theatre in that village, after having spent several thousand dollars in making it more attractive. William Shirley will reopen the VanCurler in Schenectady on September 29.

Speculator

Probably the happiest exhibitor in all New York state over Tunney's victory, was Isaiah Perkins, of Speculator. While Tunney was doing his training in the Adirondack town, he and Mr. Perkins became fast friends. Mr. Perkins is having his own troubles, however, these days, as he may be forced to close his theatre for some little time on account of an epidemic of scarlet fever in his town.

Tony Veiller, manager of the Mark Ritz Theatre in Albany, and well known throughout the district, left last Saturday for Lake George, where he will spend the month in the hopes of regaining his health. Mr. Veiller has been suffering for a considerable period from stomach trouble and this has resulted also in his becoming extremely nervous. Mrs. Veiller accompanies her husband to the well known resort, the couple having taken a cottage.

Schenectady

An important change in Schenectady was announced this week, under which Frank Learnan, former manager of the Strand, now becomes director of exploitation of the Farash group in Schenectady. Mr. Learnan will have a desk at the State Theatre, from which he will handle his new duties. The Strand will be managed by a Mr. Hamilton, who formerly owned a house in Yonkers, but who more recently has been manager of the Schine house in Oneonta. The promotion to Mr. Learnan comes as a recognition from W. W. Farley, of the excellent work he has done at the Strand.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

FALSE ALARM. Very good picture. I have had some fine product from Columbia this year. Draw mixed class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

F B O

BROADWAY GALLANT. Star, Richard Talmadge. This is the best picture I ever saw Talmadge in and I have run them all. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

JUDGMENT OF THE HILLS. Star, Frankie Darro. Not so good for our people. A story of dumb and ignorant people up in the mountains. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RANGER OF THE NORTH. Starring Ranger (dog). Drew, pleased—and it made us coin. Tone, appeal good. Not a special. R. A. Preuss, Arvada Theatre, Araada, Colorado.

SHANGHAIED. Star, Patsy Ruth Miller. Six reels. Miss Miller's best to date. She sure did come to life in this. Ralph Ince is leading man and is very good. A good Saturday picture. Appeal good too. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

EASY PICKIN'S. Star, Anna Q. Nilsson. A good crook drama with plenty of comedy. You ought to be able to fill any house with this picture if you put it over properly in the way of advertising. Draw all classes, town 7,000. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

KIKI. Star, Norma Talmadge. The best picture we have shown during the last six months. Was liked by all. Did a good business. Ronald Colman has established a name for himself by his performance in Beau Geste here, and Norma Talmadge is likewise popular. M. Vallicha, Capitol Theatre, Karachi, India.

KIKI. Star, Norma Talmadge. A good picture but not suitable for the star. Talmadge is better in dramatic parts. Tone good, appeal fair, Sunday and special yes. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NEW COMMANDMENT. Star cast. A good story, worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRAMP, TRAMP, TRAMP. Star, Harry Langdon. This is the best comedy in six reels that I have seen this year. This, in some spots, is a knockout comedy. Good acting, direction and photography. Special no. Draw all classes, town 7,000. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

THROW in with Our Gang. If these dependable tips help you book intelligently, dodge lemons and grab money-makers, show your appreciation by sending tips on the pictures you have played. The more reports we can show, the better chance every exhibitor has of getting real help. Every report you send is a blow for better exhibitor conditions. VAN.

Fox

COUNTRY BEYOND. Star cast. Another real picture with a real cast and it went over good. Fox is making good pictures now. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

GALLOPING HORSEMAN. Star, Buck Jones. Jones makes good westerns and this is no exception. The kids all get up and holler some on this one. Tone O.K. Special, no. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

HILLS OF PERIL. Star, Buck Jones. It was a good western but it didn't draw. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE MONKEY TALKS. Star, Olive Borden. Very good picture that failed to draw. The title, or something, caused them to walk away before we could get them in. Those who saw it said it was above average. Draw mixed class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

RETURN OF PETER GRIMM. Star cast. Good picture, well acted but too long: it gets draggy at the last. Much of the spook stuff could have been cut to advantage. Tone good, appeal fair. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THIRTY BELOW ZERO. Star Buck Jones. A good picture with plenty of action and a real cast. But not the kind of picture Jones belongs in. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

WHISPERING SAGE. Star, Buck Jones. A good outdoor picture. Tone good, appeal fair, Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

BEN HUR. Star cast. Twelve reels. Without a doubt the finest film on the market at present. No fooling, but it's an honest to goodness roadshow! Tone good, appeal 100 per cent. Sunday yes. As special, yes sirree. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BIG PARADE. Star, John Gilbert. Another road show that pleased, but here Ben Hur pleased more. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FRONTIERSMAN. Star, Tim McCoy. Six reels. No McCoy fans in our town. It lost me plenty. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MR. WU. Star, Lon Chaney. A good Chaney picture and drew well for me. Tone, appeal good. Sunday, special yes. Draw town, farm class, town 600 Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROOKIES. Star, William Haines. A dandy comedy: they laughed all the way through. And they came out laughing. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

TILLIE, THE TOILER. Star, Marion Davies. Highly pleased the audience. The newspaper stuff is what aroused the patrons' interest sufficiently to want to see the picture. Tone, appeal good. Sunday yes, special no. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TILLIE, THE TOILER. Star, Marion Davies. This picture was most satisfactory to our patrons: acting of Marion Davies was fine. Broke our record for attendance. Tone good, appeal 100 per cent. Sunday, special yes. Draw all classes, scattered suburban community. Admission, 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

WINNERS OF THE WILDERNESS. A real good picture of the outdoors bearing on historical facts. Was a bit in doubt on this but it was well received by the patrons. Tone and appeal O.K. Better than our average. C. G. Brothers, Grand Theatre, Grand River, Iowa.

Paramount

BEAU GESTE. Star cast. Nine reels. A wonderful picture. Played this ahead of Ben Hur and what a licking we took. Ronald Colman is there and over, in this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BEAU GESTE. Special cast. This is really a wonderful picture. Alice Joyce is always welcome to us. The picture is a bit morbid. Too big for this community. Could not advise smaller exhibitors to play it. Might be all right if you have the means to make a real presentation, otherwise try something else. It has, nevertheless, the thrills and the excitement and all that goes with it. Holds your interest from start to finish. Something lacking at the end-up. Maybe its in Beau Sabreur. Photography the best. Story and direction good. Tone good. Sunday and special yes. C. G. Brothers, Grand Theatre, Grand River, Iowa.

KNOCKOUT REILLY. Star, Richard Dix. Not much to this one. The prize fight scene was a bit weak in one corner. Tone fair if you like this kind. No appeal here. Print good. No for Sunday. C. G. Brothers, Grand Theatre, Grand River, Iowa.

ROUGH RIDERS All star cast. Good picture of its type and it got very few in to see it. These army stories have very little draw. Forbes is excellent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROUGH RIDERS. Wonderful picture. Due to exceptionally high film rental we only broke even but at that it's worth running as it will do any house a lot of good. Draw mixed class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SWIM, GIRL SWIM. Star, Bebe Daniels. She is Harold Lloyd's twin sister in this one. This one is good, and so is comical Austin.

IT is my utmost desire to serve my fellowman." That is our slogan, we exhibitors who send unbiased reports on pictures we have placed.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

Our bunch has got his number. Suitable for Sunday. R. A. Preuss, Arvada Theatre, Aravada, Colorado.

SWIM, GIRL, SWIM. Star, Bebe Daniels. It was considered good entertainment. Draw from city 10,000. Admission 10-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

UNDERWORLD. Star cast. This was a fine picture. Draw from city 10,000. Admission 10-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

UNDERWORLD. Star cast. Eight reels. A wonderful crook picture with a poor title for the small town exhibitor to sell. Evelyn Brent, Clive Brook and George Bancroft are excellent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

COUNTRY DOCTOR. Star Rudolph Schildkraut. Very good sob picture of the Way Down East type. Photography not so good. Drew only fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DEVIL HORSE. Star, Rex (horse). The best picture with Rex to date. Has a story that is interesting. The kids will eat this one up. Tone O.K. Appeal 90 per cent. Special no. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

HIGH HAND. Star, Leo Maloney. A good first class western, with plenty of everything. Good enough for anybody. Tone good, appeal fair. Sunday, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

LINDBERGH FLIGHT. Nothing like Pathe said it was. There is no place in it to play the victrola with his speech as they claimed. Just advertise Pathe News. We had the same thing pretty well in International News. I'd say it's bunk. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

United Artists

LOVE OF SUNYA. Star, Gloria Swanson. Thought this better than the usual Swanson picture; pleased the women especially. Only a few knocks from the men. Not as big a special as United Artists would have me believe. Tone and Sunday O.K. No as special. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Universal

CHINESE PARROT. Star, Hobart Bosworth. Seven reels. Again Universal has given us another money maker. Appeal, mystery story, 100 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ICE FLOOD. A picture that will please any audience. Not a big special, but better than some of them. Draw mixed class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Iaho.

SILENT RIDER. Star, Hoot Gibson. An outdoor picture with plenty of action. Tone good, appeal fair, Sunday yes, special no. Draw farm, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Short Subjects

WHAT EVERY ICE MAN KNOWS. Star, Max Davidson. The poorest Hal Roach comedy we ever saw. Print new. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WHEN BONETTA RODE. (Universal Comedy.) Very good two reel Western. Tone, good. Sunday,. no. Special, no. Appeal, ninety per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Maj. Bowes

(Continued from page 28)

ally talented artists, many of them are adept in the performance of several instruments. Such versatile talent offers an endless variety of novel combinations and musical arrangements, bright, sparkling and original.

Further carrying out the policy of expansion, a chorus of mixed voices known as the Capitol Singing Ensemble. They comprise the finest voices, combined with personalities of stage and musical experience and will be utilized in the classic offerings as well as those of a lighter nature.

Spirited and refreshing as ever, the Chester Hale Girls continue to be a charming and lovely asset. Introducing a new note into the modern ballet form, they have unquestionably captured the dancing honors of Broadway, as well as the affections of those who have enjoyed their gay manoeuvres week after week. They are a product of the school conducted by Mr. Hale. Only the most promising talent is selected for instruction and constant ensemble practice and the exacting requirements of a weekly change of programs have developed this scintillating dancing unit.

Recognizing the rich musical possibilities of the organ, the Capitol has installed the world's largest and finest theatre organ. It was especially designed and built by the Estey Organ Company and realizes all the potentialities of this noble instrument. Particularly interesting is the fact that it combines the tonal qualities and properties of a concert organ with the novel musical effects required in the performance of the more popular type of music. Organ concerts which will include examples of all types of music hold forth a delightful promise to music lovers.

Miscellaneous

MY LADY'S LIPS. Star, Clara Bow. A fine picture. Clara's the whole show, one of the best. Tone good, Sunday yes. Appeal fair. Town 3,500. Admission 10-25. R. Guy Bayes, Globe Theatre (280 seats), Buena Vista, Virginia.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reports

To Moving Picture World, 516 Fifth Ave., New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture.....Star..... Producer.....

My report.....

.....

.....

Signature of Exhibitor.....Theatre .....

Seating Capacity..... City..... ..... State.....

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,635
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Conma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
Sos Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Langh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6.	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr Revier)	Melodrama		5,235
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,619 Exhibitors

LAST year 6,492—now over 7,619 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

	Kind of Picture	Review	Feet
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,610
When Husbands Flirt (Revier)	Comedy drama	5,580
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,491
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	1,771

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP

		1927	
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Tim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.
Back Home	Magazine novelty	Oct. 1..	1 rl
Kilties (Dorothy Devore)	Comedy	Oct. 1..	2 rls
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls
Flim Flams	Felix Cat	Oct. 8..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
The Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790
Broadway Madness (De La Motte)	Drama	Oct. 8..	6,945
The Nest (Pauline Frederick)	Mother love dr.	Oct. 15..	7,293

F B O

Features

		1926	
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
One Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Boy Rider (Buzz Barton)	Western	Oct. 8..	4,858

Short Subjects

All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls
Boys Will be Girls	Beauty Parlor	Oct. 1..	2 rls
Mickey's Pals	Mickey McGuire series	Oct. 8..	2 rls

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15..	6,293

FIRST NATIONAL

		1926	
Men of Steel (Sills)	Melodrama	July 24..	9,147
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,000
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,847

	Kind of Picture	Review	Feet
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1..	6,720
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8..	5,668
Rose of the Golden West (Astor)	California romance	Oct. 8..	6,477
Red Raiders (Ken Maynard)	Swift western	Oct. 15..	7,050
American Beauty (Billie Dove)	Comedy drama	Oct. 22..	6,332

FOX FILM CORP.

Features

		1926	
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,97.
Midnight Kiss	Comedy drama	Aug. 7..	5,029
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,749
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1..	*10 rls
Gay Retreat (McNamara-$Cohen)	War comedy	Oct. 8..	5,524
Loves of Carmen (Del Rio)	Drama	Oct. 1..	8,538
Two Girls Wanted (Gaynor)	Comedy drama	Oct. 15..	6,293
East Side, West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22..	8,154

Short Subjects Separated From Features

Short Subjects

	Kind of Picture	Review	Feet
		1926	
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Under Colorado Skies	World we live in	Oct. 8..	1 rl
Kangaroo's Kimona	Animal comedy	Oct. 8..	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,267
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups Are Downs (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8..	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750

	Kind of Picture	Review	Feet
		1927	
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,988
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

PARAMOUNT

		1926	
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,124
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022
Woman on Trial (Pola Negri)	Drama	Oct. 1..	5,960
A Gentleman of Paris (Menjou)	Comedy	Oct. 8..	6,017
Jesse James (Thomson)	Western romance	Oct. 22..	8,656
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22..	6,006

Short Subjects

Rail Road	Krazy Kat	Oct. 1..	1 rl
Toddles	Novelty	Oct. 8..	1 rl

Users Help Make This Chart More Useful

PATHE

1927

	Kind of Picture	Review	Feet
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikevilie (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.
River of Doubt	Terry cartoon	Oct. 1..	1 rl
A Gold Digger of Weepah	Sennett comedy	Oct. 1..	2 rls
In Again, Out Again	Terry cartoon	Oct. 1..	1 rl
Should a Mason Tell	Henry and Polly	Oct. 8..	2 rls
Pathe Review 40	Magazine	Oct. 8..	1 rl

Features

1927

	Kind of Picture	Review	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,615
Two-Gun of Tumbleweed	Western	July 23..	5,670
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8,002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,626
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1..	4,546
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8..	4,542
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8..	4,575
Combat (George Walsh)	Island drama	Oct. 15..	5,100

PREFERRED PICTURES

1926

Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

1927

Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

1925

Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,041
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,161
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,988

1926

Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,273
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,097
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,803
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,900
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	Julv 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Allmony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460

1927

Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,869
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,197
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,921

RAYART

1925

Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,25

1926

Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M P. melo.	Sept. 4..	5,30
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,089

RED SEAL

1926

Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sept. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chow	Oct. 9..	2,000

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STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24	5.723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		....
Lightning	Zane Gray drama		....
Wild Geese	Human drama		....
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
mming of Barbara Worth **(Banky)**	H. B. Wright western	Dec.	rls
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

Features UNIVERSAL

1926			
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,770
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Hnmes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,47..
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		..11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916
Out All Night (Reginald Denny)	Farce	Oct. 1..	6,170

Short Subjects

	Kind of Picture	Review.	Feet
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	...
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	Jnne 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	Jnne 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2.	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1..	2 rls
Hot Stuff (Ben Hall)	Comedy	Oct. 1..	1 rl
Red Warning (Newton House)	Short western	Oct. 1..	2 rls
Picking on George	Let George Do It	Oct. 8..	2 rls
And How	Andy Gump	Oct. 8..	2 rls
Law Rider (Gilman)	Short western	Oct. 8..	2 rls

WARNER BROS.

1926			
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,26.
Silken Shackles (Irene Rich)	Drama	June 5..	6,06.
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..	6,10.
Footloose Widows (Fazenda-Logan)	Farce-comedy	Jnly 3..	7,16.
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,01.
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,94.
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,84.
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,88.
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,64.
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,90.
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,81.
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,64.
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,97.
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,06.
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,04.
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,27.
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,28.
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,28.
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,82.
The Brute (Monte Blue)	Western drama	May 2..	5,90.
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,45.
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,48.
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,35.
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,81.
The Climbers (Irene Rich)	Drama	May 28..	6,63.
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,31.
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,39.
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,21.
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,89.
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,96.
First Auto (Barney Oldfield)	Old-time autos dr.	Jnly 9..	6,76.
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,56.
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,80.
Heart of Maryland (D. Costello)	Civil War melo.	Jnly 30..	5,06.
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1..	5,56.
One Round Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8..	6,35.
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15..	5,68.
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22..	8,11.

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B. B. B.

JOHN HERTNER, of the Hertner Electric Company, announces back of this color sheet a new type of the widely known and proved Transverter. It is worth reading because you want to know every business building improvement there is.

B. B. B.

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You can give a better show when you get better projection. F. H. Richardson hands out more good advice, more box office aid this week. The Bluebook School is part of this Better Projection and it will pay exhibitors just as much as it pays projectionists to study projection in this interesting way.

B. B. B.

CONTACT helps any department that serves exhibitors, not once or twice a month but every week! We want to get closer to you all. Write about your problems. Tell us what to give you in this business building section. And don't hesitate to complain if it doesn't hit you right. We are eager to know if we make mistakes. That helps us avoid more of them. Right now—write!

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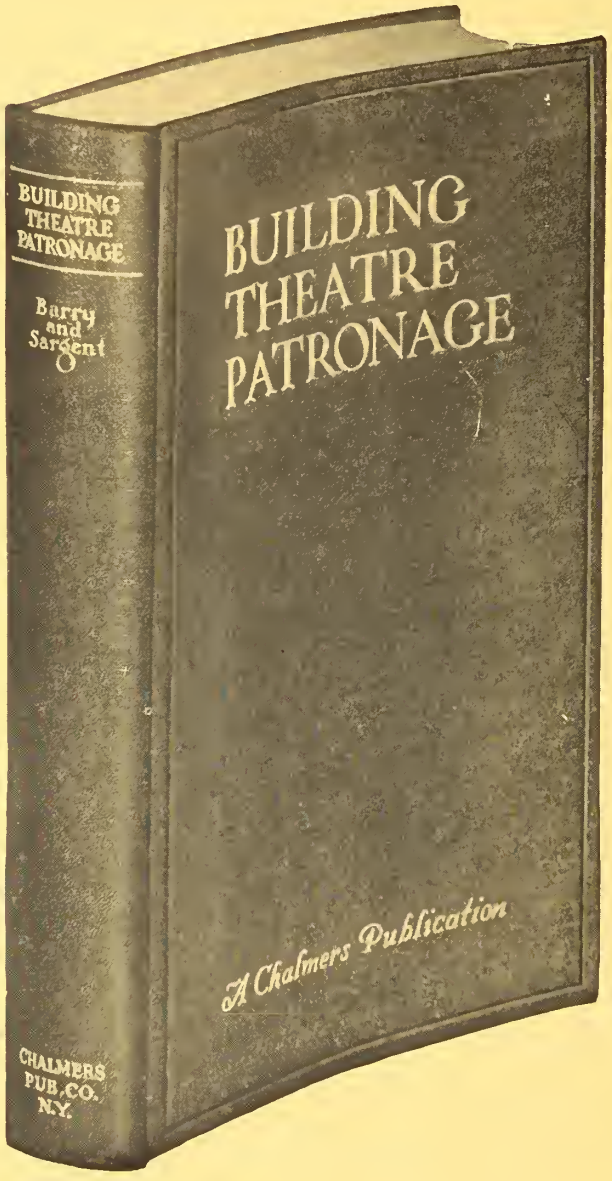

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In ordering a copy for a new manager, F. R. Heiderich of New Orleans, writes:

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Another HERTNER *Business Maker*

This department is exclusively for Better Business Builders. Therefore, when you see herein an announcement and description of new apparatus that has a bearing on business building, you may take it for granted that the staff of this department considers the admitted apparatus as living up to that qualification. Comment or criticism of such devices will appear in F. H. Richardson's Better Projection department at another time.

THE Hertner Electric Company has announced a new Transverter, to be known as the "Type C. P. Transverter."

The distinct feature of these Transverters is the voltage regulation of the generators. The voltage of the usual commercial type of generator will decrease from ten per cent. to fifteen per cent. when operated with a fixed field regulator over a period of time sufficient for the windings to reach a constant temperature. This means that in order to obtain satisfactory results with the projection equipment, the projectionist must manipulate the field regulator as the generator warms up so as to maintain a constant bus voltage.

The Type C. P. Transverters are designed to deliver within two and one-half per cent. of the rated voltage under all conditions of temperature and loads (within the rating of the generator). This feature makes it possible for the projectionist to operate the Transverter during the entire show without manipulating the field regulator. As an example the hot and cold volt ampere performance curves of the type C. P. 300 ampere 100 volt Transverter show the small decrease in voltage of the generator as it heats up.

These Transverters are rated on a projection room duty basis. The Power Club rating for 40° C. machines is that no part of the machine shall have a temperature rise above the room temperature of more than 40° C. when operated continuously at full load, except the commutator which may have a rise of 50° C. When operated at twenty-five per cent. overload for two hours the temperature rise of the windings should not exceed 55° C. and the commutator 70° C. The projection room duty rating which we have adopted for Type C. P. Transverters is the same as the Power Club rating for continuous duty, but is on a basis of fifty per cent. overload for thirty minutes.

This latter rating, we feel, is very much more adapted to projection room conditions, as there will probably never be an occasion to operate at an overload for more than thirty minutes in any two-hour period.

The Type C. P. Transverters are built in the four oil-bearing type consisting of a squirrel cage induction motor specially designed for motor generator service directly connected by means of a flexible coupling to the generator. The two units are mounted on a substantial cast iron base. The generator is particularly well ventilated, provisions being made to draw air in through the commutator core and also through the rear end of the armature, and discharge it about the field coils. The entire generator is designed with the idea of keeping the voltage variation down to a minimum. This has made it desirable to build the generator as open as possible, so as to permit maximum ventilation. The frames are relatively large as compared to the size of frame usually used with a given diameter armature. Sufficient room for the shunt field winding is secured in this way.

The most advanced methods are used in the construction of these machines. The best of materials is used. The various parts are machined to a precision beyond usual practice. The shafts are of medium carbon steel and ground to a high finish. The rotating parts are balanced dynamically on a Gisholt balancing machine, which produces results of the highest accuracy.

The Type C. P. Transverters have been designed to deliver 100 volt direct current. It seems to be the consensus of opinion that a D. C. bus voltage of 100 volts is desirable where high intensity lamps are used. However, they can be furnished to deliver 85 or 90 volts direct current if so ordered. The very close voltage regulation will only be obtained when operating at the rated voltage.

The list prices of the Type C. P. Transverters with motors for two or three phase, sixty cycle, 220, 440 or 550 volts are as follows:

Continuous Ampere Capacity	30 Minute Ampere Capacity	D. C. Volts	List Price M. G. set and Field Regulator	List Price M. G. set and Panel A	Motor H. P.
150	225	100	$1550	$1660	24
200	300	100	1820	1930	30
250	375	100	2060	2180	40
300	450	100	2300	2420	50
400	600	100	2750	2900	60
500	750	100	3200	3350	75
600	900	100	3630	3780	90
750	1125	100	4250	4400	115

The prices of these outfits are higher than the type M. A.

(Please turn to page 58)

DON'T KEEP

Your Theatre's No Secret Unless it's a Public Scandal

By W. E.
National Theatre

IN THE OLD FABLE of the moth and the flame, the winged flutterer was the prototype of the modern theatre patron. The patron is attracted by light. The more light, the more attraction—but with this distinction: the moth considered the light merely as an objective, while the theatre patron reacts to it as complementary to entertainment.

Proper attention to illumination is important to the theatre owner. When understood and employed wisely, it can be made a real factor in the increasing of patronage.

A thorough understanding of illumination does not end simply with the placing of some electric bulbs in a sign, or in outlets within the theatre. More important still is the selection of the correct lighting material and its arrangement with a view to securing the utmost in patron comfort, attractiveness to the public, and efficiency of effect. That the practical application of sound illumination principles will also react favorably to the theatre owner in a saving in his current bills is, of course, a matter not to be ignored.

The principles of theatre lighting are exceedingly simple. It is in their application that considerable technical detail enters; and it seems that in a great deal of what has been written concerning theatre lighting, the technical side has been stressed to a point where many theatre owners, their minds filled with a multiplicity of similar and equally important matters, have slid over the practical principles buried in the mass of technical writing.

The writer has elected to take the non-technical side of the matter under more consideration first. With a clear comprehension of this side of the problem it will be more readily grasped in its more complicated phases.

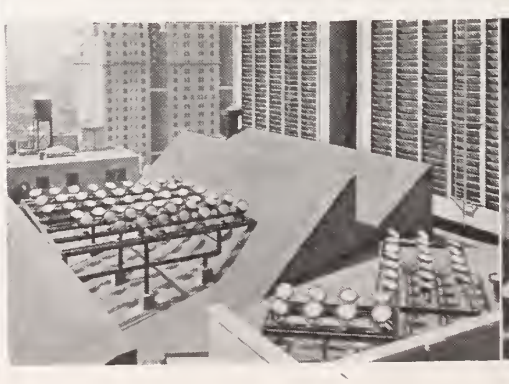
Theatre lighting involves two simple principles, one affecting the lighting of the outside of the theatre, the second bearing on the illumination for the interior.

For the exterior, the lighting must be an attractor. Its intensity must be such that it compels attention. Its form must be such that it will clearly designate the theatre as a place of quality entertainment. There is nothing else of importance to be desired if these objects are achieved.

For the interior, the problem is quite different. It is one essentially of contributing to the patron's comfort, safety and enjoyment. When that has been accomplished, lighting has reached its goal and your theatre must be pronounced, by patrons, an ideal, home-atmosphere place of entertainment.

Taking up the exterior of the theatre somewhat more fully, there are two procedures toward better lighting for better patronage: the first is for the theatre not yet built; the second is for the theatre now being operated as an unprofitable venture, or the theatre whose owner desires to increase still more a fair attendance.

All over land and sea they know where the Paramount Theatre is in New York: below is a bank of the General Electric floodlighting projectors which make it glow; at right below is another way of saying "Theatre" with light.



IT DARK

Show them it is THERE *and Ready for Business*

GREENE
Supply Company

For the first class, the theatre to be built, the problem of lighting should be considered, weighed and its solution determined upon before the architect's plans are approved.

In the first place, the situation of the theatre, its location in general, must be taken into account. If it is to be located in a fairly open neighborhood, such as a residential section, the outside lighting must take a vastly different design from that of the theatre to be built in a closely thronged section, such as a downtown business locality, with competing illumination, bright streets, and so on.

The theatre on a side street, off the main avenue of a section, has still different questions to weigh in respect to lighting.

Since the basic principle of finer exterior illumination is that it is to be an attractor, the residential theatre must give the type of patronage it is to attract some thought. There may be less need for exterior brilliance if there are no competing sources of brightness close by. But there must be light enough and so disposed as to be discernible in every feasible direction from which patrons may be drawn.

Therefore, for this type of theatre, the question of signature signs is worth attention. If the theatre is higher than its surrounding buildings, a sign on its roof might be found a real attractor, depending solely upon the lay of the land around, the certainty of its carrying visibility to the points you seek to reach for patronage.

The sign on the front of the theatre is always an asset, as there is a discreet illumination in and around the marquee and the lobby, where such lighting shows out onto the street.

For he first time in the history of the motion picture industry a talking sign is available for the theatre. Nothing attracts with equal force like a moving sign carrying the individuality of the theatre in its every message; messages that the theatre owner personally writes. Entirely aside from the artistic side of exterior lighting there is the practical side. This practical side is fully covered by the usefulness of a moving message visible for 600 feet. Its value on the marquee cannot be overestimated. Theatre owners will materially help themselves by investigating the immense possibilities of this type of advertising.

It is the residential type theatre under consideration, be it remembered. Therefore, no lighting must be planned that is in any way likely to offend the taste of the clientele prophesied by your plans for the type of theatre, style of entertainment and scale of prices.

In a select neighborhood the light outside the theatre should be in "good taste" as much as attractive. The garish white and the vividness of too many colors might defeat the very purpose of the planned signs and other lighting. In a congested tenement neighbor-

(Please turn to page 58)

In London they light up plentifully as you see at the right: below you see how the Saint Francis Theatre yells for attention and gets it while there is adjacent proof that Warner's Theatre in New York is known to the public.

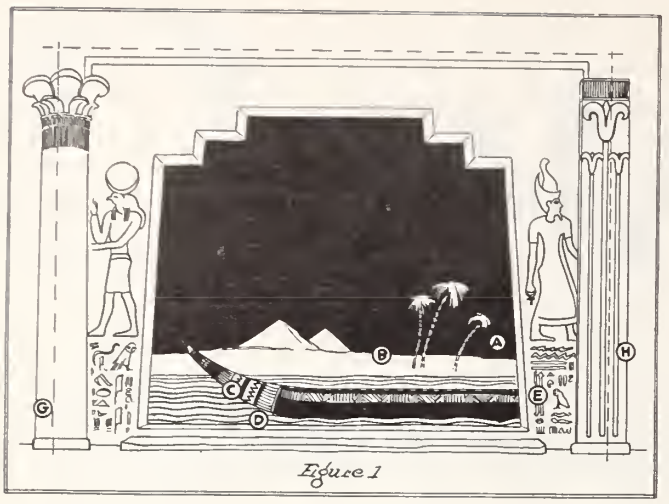


Figure 1

STAGE

O. T. Taylor's

On the Nile

EGYPTIAN presentations offer unlimited possibilities for staging as well as dance and music. Egypt, boasting perhaps the oldest civilization known to man, has inspired painter and poet, dancer and musician alike. The seductive strain of Egyptian music suggests swaying dancers; the twang of the harp; the mysteries of an ancient people; traditions handed down through centuries of rise, grandeur and down fall. The Egyptian presentation may be staged as described here, or this idea may be considered a suggestion around which it is possible to build a still more pretentious presentation, or, if so desired, a much simpler one.

Considering the presentation as such, and not as a play or story closely following history and customs, it can be readily seen that liberties may be taken with the action which could not be tolerated in a dramatic offering. Thus a modern stage band, costumed as Egyptians of centuries ago, is no more out of place in a presentation than are the lighting effects which are possible today, yet theoretically incorrect. In order words, the action may be more or less modernized without losing sight of the objective,—to create a tone picture of old Egypt.

Therefore to adapt this presentation to stage band it becomes necessary only to dispense with the barge, or Egyptian boat, and set in its place a platform large enough to accomodate the band. Two routines are suggested, one an atmospheric prelude, the other a stage band and dance presentation, the same setting being suited to either.

BALLET EGYPTIAN. (Right and left from audience). Organ (or pit orchestra) open with "Ballet Egyptian" I, playing half of the first Strain before drapes part to reveal a scene depicting an Egyptian arch between two columns or pilasters. A wall with Egyptian inscriptions, on scrim drop, covers the arch opening. The scene is in steel-blue foots and borders, each side flood from left and canary from right. Six or more girls are posed in a straight line across the stage in front of the wall; an equal number right and left facing each other and remaining so until the first strain is finished. On the following strain the girls go into a slow, rythmical dance routine ending in a slightly faster movement. The girls resume positions right and left.

Canary and green floods dim out. Music segue number II of the same suite. Blue dimming gradually in front, blue and green side floods up gradually behind the wall, revealing, seen through the scrim, the barge and, across the water, the desert with pyramids in the distance. Magenta up slowly behind pyramids to illuminate the sky. Amber glint from left on pyramids. Left overhead pink spot on the barge—on the prow of which are two girls playing on harps. An Egyptian princess is seated in regal splendor on a low dais in the center of the barge. She is surrounded by slave girls and stationed behind her are two slaves wielding fans.

Toward the stern, extreme right, another slave stands at the tiller. Scrim flies. Girls from the barge do oriental or acrobatic dance. This is followed by song by one of the slaves. Suggested: "Lady of the Nile" or "The Desert Song." Lights dimming as drapes close on finish of song.

STAGE BAND ADAPTATION

OPEN as in ballet number with girls on stage. Band plays behind scrim until just before dance starts, then bring up lights behind the scrim and dim in front. Fly scrim. Spot or flood dancers from right and left. As suggested before, a platform to hold the band could be substituted for the barge. The sky and distance with pyramids remain the same. Additional songs and dances could be interpolated. Following are a few of the many excellent musical compositions which are especially suited to this presentation: "Oriental Dance" (Roberts), "Scene, Song Dance" (Rachmaninoff), "Dance Oriental," "Egyptia," "March Slav," "Sheherazade" Symphonic Suite (Korsakoff), "Omar Khayyam."

THE SETTING. Figures 1 and 2. A is a blue or green sky drop. B a ground row of paper and wall board on a light batten frame. Paint in yellow ochre and do shading, trees and definitions in blues and purples. The part of the water visible beyond the barge is also painted on this row. D is a low water row which, with one or two more at the front end of the barge, fills the space between the arch, E, and ground row, B. The water gets medium blue with wave definitions in tourquoise. The water rows are easily cut from wall board. The barge also is cut from wall board and battened, the prow bent backwards to hide the end of the platform.

Paint the barge black and decorate in red, yellow, green, blue, gold and silver. The dais, a low platform, or a number of packing boxes, is covered with rugs and fabrics. The arch or wall, E, can be a leg drop or light frame work covered with muslin or heavy manila paper. When framed, strips of wall board, 6 or 8 inches wide, can be tacked in the arch to give the desired thickness appearance to the wall. Either the column, G, or the pilaster, H, both architecturally correct, may be used in form of wings, or as set pieces with drapes to carry off.

The pilasters and wall is in warm stone color with inscriptions in black, and white for highlights, as if carved. The ornaments on the pilasters should be shaded and highlighted to appear sculptured. Or, if a flash is desired, do ground in light grey and inscriptions and ornamentation in blue, yellow, red, green and black. F, figure 3, illustrates scrim decorations which are also in the primary colors and black. A typical fan is shown in I. This is a light curtain pole with a slot sawed in one end. J, in which the fan, cut from wall board and appropriately decorated, is inserted and fastened by means of nails, through the pole. The winged design, K, and the Lotus blossom were the favored decorative motifs of ancient Egypt.

and PIT

Cat and Widows

HOW WE PUT IT ON

W. F. FLEMING used a clever prologue for "The Cat and the Canary" at the Capitol Theatre, Salisbury, N. C. The stage was set as a library with green foots dimmed down until the set was just barely visible. A skeleton, with a green baby spot on it, was suspended from the left. A chair, next to the library table, began to rock in a mysterious manner. This illusion was handled from the wings by merely pulling an invisible string attached to the chair. A thunder sheet and bass drum was used for the rumble of thunder following the lightning flashes produced by a series of rapid on and off of the white border. The shadow of a man appeared on the window, a claw-like hand stretched forth. A pistol shot was heard, the figure reeled and on the second shot fell through the window. Curtain.

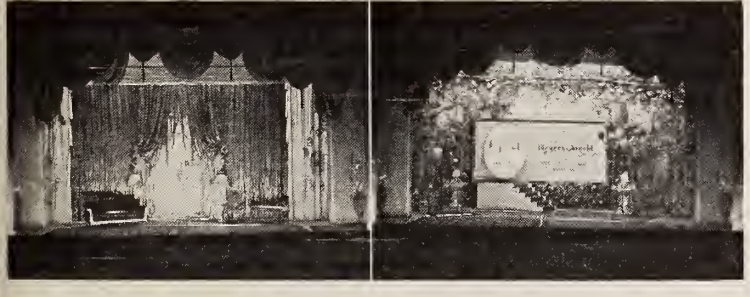
The enthusiastic reception accorded this simple, but very effective prologue, has decided Mr. Fleming to continue the use of prologues and presentations at the Capitol.

TAKE your choice. "Old San Francisco," Warner Bros.' production with Dolores Costello, offers some unusual possibilities in presentations. Either a "Spanish" or a "Chinese" prologue or presentation can be used. If you cannot preview the picture, reading the synopsis will give you a good idea of how well either one of the above ideas will work in. Both have been covered in detail in previous issues of this publication. Go back through your file and select the one best suited to your house and talent. Clever local talent will put it over for you.

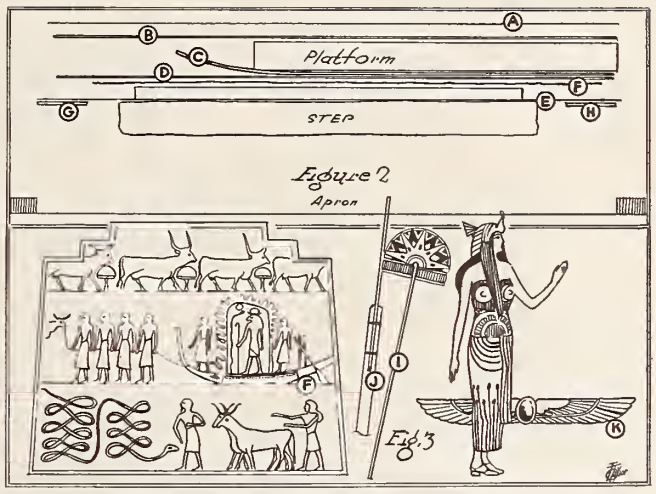
Was a Show in Itself

MANAGER ROY L. SMART arranged for a fashion revue that was a show in itself—playing in conjunction with "Beware of Widows" at the Publix Theatre, at Greenville, South Carolina.

The fashion revue was sponsored by the Meyers-Arnold Co., who furnished the models and paid the cost of billboard set.



When you run Universal's Beware of Widows, grab this idea which Mr. Roy Smart used with that picture.



The revue was presented in four scenes with the stage setting—a billboard showing the Meyers-Arnold Co. ad with an oval on one end opening on platform with stairs leading to floor of stage. The set trees were gnarled oaks, and the balloons used on the trees were inflated to various sizes and were in various colors. Fall leaves floated down across the scene during the number.

Scene One opened with two little girls doing a novelty dance number in front of a traveler. Near the conclusion of the dance the traveler revealing the two set trees highlighted from above with spots and the billboard very dimly lighted. As the dance was concluded, the lights were turned up with the little girls bowing toward the oval panel in the billboard which opened on curtains behind the oval. These curtains parted and the first model appeared.

Behind the model was a box draped in gold cloth. After a moment's pause, she stepped through the opening and posed on the platform in front, displaying her shoes and hosiery in particular. As she walked down the steps, the organ played softly until she had crossed the front of the stage where she again posed before taking a seat on the rustic bench.

Other models followed in a similar manner. Each model appeared twice in this scene.

Scene Two was a novelty musical number with Turk McBee, Jr., at the xylophones and Morris Nelso, yodler, both minstrel stars, who are rehearsing a vaudeville act.

Scene Three opened with a six-year-old girl dressed in a gold hat and bodice made of a hat box, high stockings and gold slippers. She came on the stage holding a silver staff and strutting across to stage center where she dropped her staff and did a butterfly dance and then a Charleston. This number was followed by the appearance of the models in a display of evening dresses. A gold traveler was used in this scene together with a handsome curtain which was pulled away at the center so as to allow the models to walk through. Behind this was a French window through which could be seen a fountain background and the small limb of a tree. The fountain scene was in blue light.

Scene Four opened with nine young women dressed in pajamas, negligees and boudoir slippers—before a black drape and each holding a lighted candle. As the organist played "Good Night, Ladies," the lights were gradually brought up to about half full lights. At the beginning of the last bar of music, the girls stretched and yawned. On the last note they blew out their candles and the lights were blacked out simultaneously.

Playing at advanced prices, a capacity business was turned in; the first night over one hundred people were turned away and the second night also, it was necessary to sell standing room.

The cost of the fashion show to the theatre was practically nothing. However, the entire theatre staff did spend considerable time in whipping the show together. The department store ran a large amount of newspaper advertising and the local papers used stories on the fashion revue daily for a week in advance.

F. H. Richardson's

BETTER PROJECTION

"Better Projection Pays"—In B. O. Sales

Wants Them to Have Credit

JAMES HART, Oshkosh, Wisconsin, sends me a letter from V. V. Vaught, Pine Bluff, Arkansas, which, as he says, "speaks for itself." Brother Hart says he sends it because he believes the Pine Bluff organization (Projectionist and Stage Mechanic Club, sponsored by L. U. 328, I. A.) should have recognition through the department. He also remarks that the Oshkosh "school" is now getting organized, and will be heard from in the department later.

The letter is too long for verbatim quotation. It was called forth by the letter from Oshkosh printed in August 13 issue. In part it reads: Your letter in August 13 issue of *Moving Picture World* read here with much interest. Permit me to, on behalf of our little school, congratulate you and Local 167 on having taken up the good work in Oshkosh. We have been organized here since October, 1925, and I believe have not written a single line to our good friend Richardson, though he was the main cause of our getting started in this matter.

As stated, we have been organized two years—that is to say, the club or school has; the local is older. We have but a few theaters, hence only a few members. The "school" has been indeed a God-send to us. It has enabled us to improve our work wonderfully and that has in itself raised us in the eyes of the public as being above just men fooling around with work which boys should do; also it has taught the men that there is something else to the profession besides just Saturday night. I believe the time will come when all I. A. locals will have similar school organizations.

One Meeting a Month

As to our methods, I don't suppose they are the best possible, but nevertheless, they have served us very well. We hold only one meeting a month, believing that too many meetings takes away too much of the men's pleasure time and that if it was all work and no play they would soon start missing meetings. So far we have had a full attendance at every meeting and all the men take keen interest in the work. As to procedure at meetings, I don't assume that ours might not be improved upon, still, it has been very satisfactory to us. We have a small hall of our own, since the many books which must be owned could not be thrown around in a labor hall. Our dues are fifty cents per month. At the end of a year, if we find this is too much, or not sufficient, we act accordingly. The books and publications used by the club are: *Moving Picture World*, The American Projectionist, the Richardson Handbooks, of which we think you should have both the fourth and latest (fifth) editions; The Hawkins Electrical Guides, catalogues and books supplied by manufacturers on carbons, projectors of all makes, lenses, screens and such actual screen and other samples as may be had for the asking. We have a full set of instruction books on all projectors, high intensity lamps, reflector lamps, etc., the same secured from manufacturers, so that the men can look up anything they may wish to at our club rooms. We have carbon samples mounted on a board, and pictures of various projection equipment on the walls.

Have a "Knowledge Box"

We have an idea which we use to create a fund; also it helps to make the meetings interesting. We have a small tin box with a slot in its top. It is called our "Knowledge Box." Every time one of the men uses a slang name, such as "Operator," "Stage Hand" or Booth" the box is passed to him to slip a penny in. It used to collect a lot of pennies, but the penny, and the laugh which always accompanies the box, broke them of the habit and now the knowledge box merely is passed often enough to keep it from accumulating too much dust. A man will still once in a while get careless.

In our hall is a table where we have various electrical apparatus, such as motors, fuses, armatures with the wires stripped from them, field windings, etc., so that should any one wish to explain or demonstrate anything during a discussion, the material is there with which to do it.

The order of business is: Call to order. President: "Brothers, we are gathered here today to study and improve our knowledge concerning that with which we earn our livelihood, to the end that we may assist in the upbuilding of a bigger and better profession, etc." (Why the "etc." We'd like to have heard it all, Brother Vaught. Ed.)

Next comes reading of minutes, communications, reading of matter from books or publications which may be of interest to the club members, such as, for example, the Projection Department of *Moving Picture World*.

Each member may then bring before the meeting any question he may desire. It may be from a book, from a journal, or merely a practical question of his own. The question is written on a blackboard on the wall, and the members all copy it off in a small book we bought at the "Five and Ten" store. Later, when the answer is had, it also is copied in the book, so that each man always has a record of the answers to each man's questions.

Each three months or so we have a review, so that we may know how each man is getting along. The stage part is taken up at the same time, so that all members of our mixed local receive benefit.

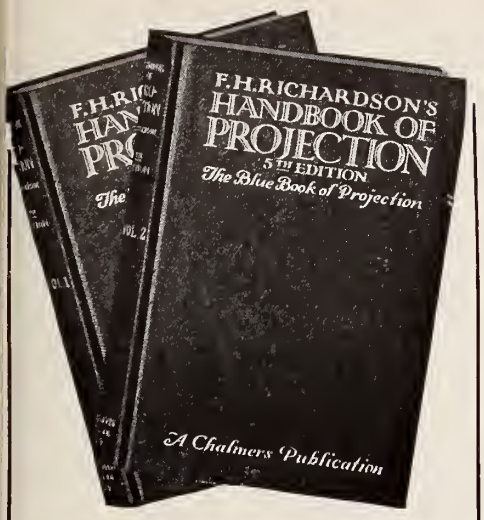
More Contact Needed

I believe that if the different schools would get in touch with each other they would accomplish more, and get better ideas. I am myself business representative for our local, secretary for the Trade Council, an officer in the Masonic lodge, and have a big daughter, so you see that I am fairly busy.

We do not follow the Bluebook School questions, but I believe it would be excellent for you, after you get organized and going, to have the presiding officer appoint, at each meeting, a different man, who shall attempt to answer the Bluebook School questions for that month, or four men could be appointed, one for each meeting, a different man could be appointed, one for each week, naming the particular week for each man. I intend to bring this up at one of our meetings soon.

The editor has been advised that several local "schools" are using the Bluebook School questions, or the Bluebook questions, with excellent results. I personally believe the Bluebook questions in the fourth edition, and the index in the fifth edition, or (and) the Bluebook School in this department should be followed, at least to some extent, by all schools. I also believe, however, that the plan of Pine Bluff, as now followed, has distinct merit. The parceling out of one Bluebook School question to one man each month sounds good to me. It is particularly appropriate because you will have the correct answer after the replies of the members have been submitted and discussed.

My compliments to the Pine Bluff men. Anything this department can at any time do to help them in this most excellent work will be considered as in the nature of a privilege.



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Bluebook School Answer 587 (Last Half)

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knoweldge contained within its covers.

"The practical effect of too light brush tension is to allow the brushes to spark which, of course, beats the copper, slowly increasing the temperature of the copper bars, and in a short time, especially when the generator is subjected to slight overload, the solder will melt, and then the armature leads will have poor contact at the copper bars, which further increases the temperature, and in that manner the voltage and the current delivered by the generator will slowly drop and in a short while the insulation may become charred and ruined.

"In all instances where a generator is used for projector arc lamps the mica should be undercut below the copper bars at least 1/32 of an inch, and as all brushes are nowadays made self-lubricating, no oil or compounds should be used on the commutator. As a general rule, the commutator will remain polished as it wears down, and only in extreme cases should fine sandpaper be used to re-establish a new clean surface."

Projectionist Curle puts it thus:

"I would recommend his answer to the examination of those who believe all those who project motion pictures know is how to 'operate a machine.'" Such men as Curle, Dobson, Keuster, Budge, Hanover, the Chicago "Does," Gray and a lot of others who have been active in this school have demonstrated that they not only have brains, but they also know how to use them.

Curle says:

"This question as regards brush pressure is a matter to be taken up with the manufacturer of the generator in question. The characteristics of the brush and the speed of the commutator in feet per minute are the governing factors. Terrell Croft in his 'Library of Practical Electricity' gives the following regarding brush pressure. He also suggests a way the projectionist may test the brush pressure.

"A carbon brush should exert a pressure of about 1½ pounds per square inch on the commutator. The pressure in any case may be determined by using a spring balance as suggested in the figure. Then, the pressure of the spring should be adjusted so that total pressure in pounds ÷ brush contact area in square inches = 1½. The brush pressure is the reading, in pounds, of the spring balance when the tension exerted is just sufficient to raise the brush from the surface of the commutator.

"To strengthen my argument that the manufacturer is, and should be, the proper place to obtain authoritative information regarding brush pressure, I will use a paragraph from 'Armature Winding and Motor Repair,' by Daniel H. Braymer, which says: Brush Pressure—This depends upon the characteristic of the brush, the commutator speed in feet per minute, and the mechanical condition of the commutator. It varies from two to five pounds per square inch, the pressure generally used being from 2.5 to 3.5 pounds on commutators, and from 3 to 5 pounds on slip rings. If there is a tendency for the commutator to burn, this can at times be corrected by increasing the pressure, thus increasing the abrasive effect of the brush sufficiently to scout out the burning and maintain a polished surface. When the mica is not undercut the brush should have sufficient abrasive effect not only to scour out possible burning of the commutator bars, but also to wear and keep the mica flush with the commutator bars.

"The wide difference in the views of these writers explain my argument for obtaining the 'brush pressure' information from the maker of the generator.

"Too low a brush pressure will cause poor contact between the brushes and the commutator, and force the current to pass from one to the other through a small arc. This will burn both the brushes and the commutator, and produce high mica. The heat of the arcs between brushes and commutator will also increase the temperature rise. Further, poor pressure produces a high contact drop, which will also heat the commutator and brushes. This high contact drop and arcing caused by too low pressure frequently heats the brushes to a red heat, or, to use brush terms, to the 'glowing point,' which is always accompanied by pitting or disintegration of the faces of the brushes. This again reduces the available contact area, and increases the current density through the balance of the brush. The bad effects of low brush pressure are greatly aggravated when the commutators is slightly elliptical, or is run unbalanced. Whether the pressure be high or low, care should be exercised to get all the brushes on one machine at a uniform pressure. IF THE PRESSURE IS UNEQUAL, THE

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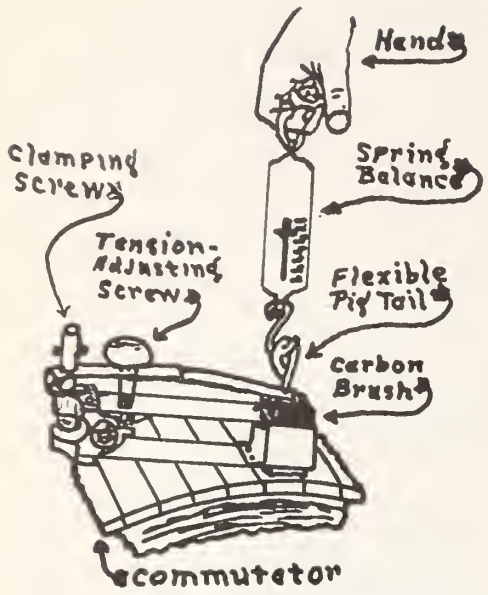

BRUSHES WITH THE HIGHEST PRESSURE WILL CARRY THE HIGHEST CURRENT. In many cases brushes on a machine may carry three or four times as much current as other brushes, due to this variation in pressure.

"This excessive current may be enough to burn off the pigtails, overheat the brushes, and cause glowing and pitting of the brush faces. The best value of brush pressure should be determined for any machine by trial, as it is influenced greatly by local conditions.

"Too high a brush pressure will cause unnecessary wear of the commutator and brushes; also it causes extra friction, which, as we all know, causes heat, and this in turn adds to the temperature rise of the machine."

Take note of the matter I have placed in capitals. Not a manufacturer made note of it. When Brother Curle answers a question it usually is pretty well complete. Curle has it in him to fill a really big job and some day he will too.

Now You Join Bluebook School

COSTUMES
Rented for
Orchestras and Presentations
Send for Orchestra Catalog and Prices
NEW YORK COSTUME CO.
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SAVE MONEY ON YOUR
Roll Tickets
Your Own Special Wording
100,000 for $15.50
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Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
STOCK TICKETS
100,000 for $13.50
ANY ASSORTMENT YOU WANT

Transverter

(Continued from page 51)

Transverters. The Type C. P. Transverters are built to operate 1200 R. P. M. instead of 1800 R. P. M. This reduced speed means a longer life of the machine and better operation in every respect.

Hertner will continue to manufacture the Type D (Series Arc) and Type M. A. (Multiple Arc) Transverters, as the Type C. P. is distinctly new.

Not So Dark

(Continued from page 53)

hood, on the other hand, the brilliant would make a more vigorous appeal than the super-refined tints and styles of light fixtures.

A warm glow shining out on the sidewalk from within a lobby, a discreet signature sign and perhaps illuminated announcement frames and program layouts would prove ideal for the theatre which expects to draw the educated class, whose reaction is principally to things of a refined and homelike nature.

In the poorer neighborhood, depending much upon the sort of people, foreigners or Americans, different exterior light treatment is permissible: the garish and the blatant probably serving well enough for the visitors upon our shores, while for the Americanized types there should be less of the "ballyhoo" but plenty of the vividness given by lots of light.

Where a theatre is to be situated in a crowded section such as the theatre district, or downtown, with much other illumination for competition, the question is to be weighed whether it is not sometimes more sound business sense to base the light-appeal more upon "differentness" and quality of light arrangement than merely upon super-illumination. The theatre should hold its own capably in the matter of light intensity and light spread, but it may be more valuable in the long run to secure original light treatment and effects than to try to outshine competition. An illuminated tower if such is part of the building, may be marked for many miles, but it is the person on the street as much as the patronage prospect five miles away that counts. The front of this type of theatre is all important. Not only must it beckon the patron; it must also say, "Come on in—see what a splendid entertainment there is waiting." Plenty of signs, plenty of announcements, either of the brilliant or of the less vivid but equally efficient color-bulb sort, are imperative.

The theatre on a side street has need of strong appeal. It must call out in no uncertain fashion to the passerby at the corner beyond, must turn his eyes, and eventually his purse, toward its attractive interior.

Plenty of light is needed here. Plenty, and of a style that will compel attention.

It is safe to assert that your choice of proper exterior lighting will function largely in the future of your ticket sales.

Therefore, it is wise to select not only a competent architect to design your theatre, but, as well, to be assured that if you do not yourself fully comprehend the technical matters involved, at least you are aware what your lighting is to accomplish and can determine whether the planned effect is adequate and in harmony with your ideas.

For the theatre already existing, and which is not at present as profitable as might be hoped from its location; in which the owner has played the best procurable features without permanent box office result, there may be a solution in the improvement of present lighting conditions.

What has been said of the type of light as governed by the location of the theatre applies here of course. It may be that an analysis of your present lighting with the material already stated as a guide may inspire you to make certain changes for the better. Perhaps you have glaring light where people have their home lamps softly shaded: or, you may have the ultimate in refinement in a neighborhood that deserts the symphony on its radios for the brass band on the political wagon.

The lighting of your theatre is the first approach to the customer when he is actually in the buying place, at the buying time, and in the buying humor. Your advertisements and street exploitation stunt, your program and slide announcements of what is to come have created the buying impulse, but that lighting is the first real contact your theatre has with its prospective audience. Other newspaper advertisements have been read, other stunts have been witnessed. It is the function of your theatre exterior to make the passerby stop or turn toward your theatre and find out what is within; to make the motorist who may be riding past take his foot off the accelerator for an instant during which the occupants of the car determine if they don't want to park and see the show; to make the patron who started for your theatre and is being accosted by other theatre allurements, decide to come to your theatre in spite of vying attractions.

More light may be needed. Better light arrangement may be the answer. In any case, if the theatre is not paying a handsome dividend it is worth your while to wonder if there is not some way in which you can make the house front do more work as a "puller-in."

Once a patron is at the ticket window and has clutched an admission voucher, the interior of the theatre comes up for its part of the work. In an ideal theatre lighting arrangement, the intensity of illuminating power diminishes in a nice graduation during the patron's progress from the outer ticket window, through the lobby and promenade or the foyer, or up to the balcony, with sufficient illumination as the patron seeks a seat, but not so much or of such a nature that it will detract from a good view of the picture on the screen —and, if incandescent lighting is employed in projection, a properly focused and adjusted light for the picture.

This ideal can be realized in the smallest as well as the largest theatre, and irrespective of the nature of the patronage, the class of the neighborhood or the admission price, this is the only really effective type of illumination for holding patronage.

The auditorium is the last place in the world for glare or vividness. Even when all the house lights are on, there should be a soft and rich quality of light, not a glare. The transition from the comparative darkness of the theatre while a picture is being projected to the full lighting of the intermission must not be a shock to optic nerve or even to the patrons' sense of the fitness of things.

Arrangements should be included in the plans of new theatres so that the house lights can gradually be brought to full intensity. The abrupt is to be avoided, more in light intensity transitions than in any other thing having to do with the patrons' comfort.

PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

The First Requisite

The first requisite of a good performance is consistently high screen quality in the pictures you show.

Specify Eastman film for all of your prints and look for the words "Eastman Kodak" in the margin of each reel. Then you can be sure that you are getting the finest photographic quality obtainable in motion pictures.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A testimonial from H. M. CRANDALL *~famous* Washington Exhibitor

Sentry Safety Control Corp.,
1560 Broadway,
New York City.

September 9, 1927

Attention Mr. John P. Stapleton.

My dear Mr. Stapleton:

I thought I would drop you a line telling you what satisfaction your safety control is giving us in our theatres. I might say that this device through several hundred different tests has never failed. To me it is almost human. Aside from the fact that it may save us money on insurance and destruction of film the most important thing is the safety to our public. I feel satisfied that no theatre owner who has had an opportunity to see your device work would be without one, when he considers the safety of his audience especially the women and children.

I think that this little device of yours is much more important than our orchestras, presentations and refrigeration plants, and it is very inexpensive.

Wishing you the best of success with this apparatus, and with kindest regards I beg to remain

Yours very truly,

H M Crandall

HMC:D

SENTRY SAFETY CONTROL
CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK
And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

Can be attached to any projector. Costs only a few cents a day

NO STANLEY-SHOOLMAN DEAL, SAYS McGUIRK
NATIONAL PATHE WEEK BOOKS 11,000 CITIES

MOVING PICTURE WORLD

VOLUME 89
NUMBER 4

—The Showman's Business Paper—

NOVEMBER 26,1927
PRICE 25 CENTS

headache?

because they're working today on the pictures they promised you for release months ago

or

the joy of playing PARAMOUNT

the most and best pictures in the business—*exactly on release dates**

***48 of PARAMOUNT'S 100% PROGRAM already completed! 20 more in production now at Paramount's Great Hollywood Studio!**

TRADE MARK
Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

FACTS ABOUT "THE STUDENT PRINCE IN OLD HEIDELBERG"

1 **ERNST LUBITSCH** — The genius who gave the world *"Passion," "Lady Windermere's Fan"* and other fine pictures has directed a masterpiece for all time.

2 **RAMON NOVARRO**—The star who is thrilling all America today in *"Ben Hur"* gives a performance that will win him more followers than ever.

3 **NORMA SHEARER**—The most romantic role in the career of this wholesome beauty who is truly today's idol.

4 **THE STUDENT PRINCE**—If there is a legitimate theatre in your town *"The Student Prince"* has played there.

5 **OLD HEIDELBERG**—A name that breathes romance. The locale of the world-famed love story. Actually shown in a feature for the first time.

6 **BROADWAY TRIUMPH**—In its third month at the Astor Theatre, N. Y., at $2.00 admission, it is the outstanding road-show picture of the day.

METRO-GOLDWYN-MAYER

big star—1928 style

FIGURES DON'T LIE: Esther Ralston — October 7. This Esther Ralston girl has certainly hit the popular fancy with her last three or four pictures, especially "Ten Modern Commandments" and this one. "Figures Don't Lie" is a nice piece of entertainment for anybody's screen. This belongs in the best theatre, for the reason it possesses what the people pay to see — entertainment. I played it before it was reviewed, but had I known in advance that it was the picture it is, would have played it on my feature nights. It's good, take my word. Six reels. — P. E. Morris, Regent theatre, Indianola, Miss. — General patronage.—*Exhibitors Herald, Nov. 19th.*

¶ "I've been doing Esther Ralston and my pocketbook a great injustice," said an exhibitor. "I've watched Paramount building this girl ever since 'The American Venus.' I played her starring pictures, 'Fashions for Women' and 'Ten Modern Commandments.' They did good business. But what amazed me were the numbers of people who spoke to me about Esther Ralston after the show. ¶ 'We like her,' they said. 'She's beautiful and she can act. She's as good as the best of them. When is her next picture coming?' It started me thinking Was I overlooking a big bet? I decided to find out. ¶ I booked Esther Ralston in 'Figures Don't Lie,' saw it was great and got behind it with twice my usual advertising. Result: $3,200 receipts with 'Ten Modern Commandments'; $5,100 and S.R.O. with 'Figures Don't Lie.' As good as the biggest stars and specials do for me. I'm convinced. ¶ Esther Ralston has won a place among the top-notchers. Fine pictures have put her there. She's the type that clicks with audiences today. I've got her latest, 'THE SPOTLIGHT,' coming. It's her best to date. I'll shoot the works on it. And I'll clean up. ¶ I wonder how many exhibitors are still neglecting the gold mine they have in Esther Ralston."

BRANDED

by PREVIEW AUDIENCE

A HIT

"Entire industry owes you gratitude."

"Laughed till the tears came."

"Best real laugh of year."

"Didn't think the movies capable of it."

"Louise Fazenda a scream."

"Best picture I've ever seen."

"Funniest I've ever seen."

"Titles a scream."

"Enjoyed it beyond words."

ROGERS' FAME
ROGERS' TITLES
FAMOUS COMEDY
$1,000,000 TIE UP!

When they talk like that they're talking IMPORTANT MONEY for you *from*

"A TEXAS STEER"

WITH WILL ROGERS AND LOUISE FAZENDA

LILYAN TASHMAN - ANN RORK - DOUGLAS FAIRBANKS, JR.

A SAM E. RORK PRESENTATION

Titles by WILL ROGERS - *From the play by* CHAS. H. HOYT

A RICHARD WALLACE Production

First National Pictures

Another FIRST NATIONAL Promise MADE GOOD!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Last Minute News From Everywhere

ABC Circulation

Moving Picture WORLD

The Showman's Business Paper

7619 Exhibitors

Vol. 89 | New York, November 26, 1927 | No. 4

PATHE NAT'L WEEK GATHERS BIG BOOKINGS

Over 11,000 Cities in Concerted Bookings Throughout Nation

Pathe lost little time in following up its glowing showing on Broadway by the inception of National Pathe Week, now in progress, which finds almost 80 per cent. of the theatres in the United States showing the company's product. The drive, instituted by General Sales Manager Phil Reisman and Short Subject Sales Manager Harry Scott has the distinction of having every keypoint in the country showing DeMille features and Pathe shorts this week. Pathe Short Subjects are playing in more than eleven thousand cities and towns.

An unusual feature of the drive is that in New England territories,

(Continued on page 8)

Hal Hodes Resigns; Ted Schlanger U Shorts Mgr.

Announcement of the appointment of Ted Schlanger, Washington exchange manager for Universal as Sales Head for Short Subjects and Complete Service, followed on the heels of the notice of Hal Hodes' resignation. Schlanger has been with Universal over ten years, starting in as assistant book-

(Continued on page 6)

James Re-Elected Pres.

Columbus, O.—William James was re-elected president at the annual meeting of the Motion Picture Theatre Owners of Ohio. J. J. Harwood, C. W. Miller, J. J. Ackerman and H. Bierberson were elected vice-presidents; Sam Lind, treasurer, and G. Feinberg, secretary.

Quota Bill Sure!

London—The House of Commons passed the British quota bill, which means a representation in 1928 of 7½ per cent., with an increase of 2½ per cent. yearly until it reaches 25 per cent. in 1925.. The House of Lords is expected to concur early this coming week.

Amendments added to the bill provide that foreign directors will be allowed to make British films and that exhibitors' and distributors' licenses may be revoked after three violations.

Exhibitors Get Little Help in Tax Revision

The Committee on Ways and Means dissipated the hopes of the majority of theatre owners on tax repeal, when it recommended at its closing session that the tax be removed on admissions of $1 and over. This practically affects roadshows only, which is a very minor part of the interests of exhibitors at large since few theatre owners charge more than 75 cents for regular shows. The 10 per cent. tax thus remains.

NO STANLEY-SHOOLMAN N. E. DEAL, SAYS JOHN J. McGUIRK

Joint K-A Invasion to Wait Until Completion of Merger, January 1

The joint invasion of Keith-Albee and the Stanley Co. of America of New England cities in which the Poli interests are dominant, is expected to wait on the final consummation of the merger of these companies on January 1. Executives of the companies state that until this has been completed no steps for the joint activity of the companies will be taken.

In the meantime, a report circulated that Stanley has negotiated with Max Shoolman of Boston to take over the Shoolman-Poli deal on a percentage basis is emphatically denied by John J. McGuirk.

(Continued on page 8)

CHAIN HEADS IN "CUT" MOVE

Citing formidable overheads as a menace to the soundness of operating theatres, lavish vaudeville and presentation programs were scored by several heads of various chains who are meeting for the purpose of achieving a reduction of costs in a "back to pictures" move.

F-P, Gov't Tie-Up

Toronto.—An arrangement has been made between the Famous Players-Canadian Corporation, and the Canadian Government Motion Picture Bureau, Ottawa, for the distribution throughout the entire circuit of theatres controlled by the former organization of a special series of one-reel films depicting Canadian scenic beauty.

Jos. M. Schenck spiked the report that Gloria Swanson would release her future films elsewhere than through United Artists by revealing her to be an owner member of the company.

UFA Reported in Plan to Deal with Academy

Berlin—A report from an authentic source intimates that UFA is planning to invade the American market through the direct medium of a theatre chain. This plan, it is added, embodies a distribution structure covering exchanges in about thirty cities.

Actors' Equity Branch to Deal with Academy

The branch devoted to film actors in the Actors Equity Association voted to obtain a standard contract with the Academy of Motion Picture Arts and Sciences, declaring against a 48 hour week and tabling a proposed resolution calling upon the government to halt the "foreign invasion" by strictly enforced immigration laws.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 89 NO. 4

Hays Arbitration Code Makes Contracts Stand

A code, based on suggestions of the American Arbitration Association for the Guidance of Arbitration, and containing a number of recommendations for enforcing the rules and regulations of arbitration, has been printed on large cards by the Hays organization, to be framed and hung in arbitration headquarters throughout the country.

This states that arbitrators are not bound by technical rules of evidence, but are without power or authority to adopt or apply any rule which shall be at variance with any of the provision of standard exhibition contract, or any other contract between the parties or the rights and obligations of the parties thereunder.

"Wizard" at Roxy

"The Wizard," Fox mystery picture from the play "Balaloo," by Gaston Leroux, goes into the Roxy this week.

"Love" at Embassy

"Love," co-staring John Gilbert and Greta Garbo, will have its world premiere at the Embassy Theatre, Tuesday evening, November 29. The film, based on Tolstoi's novel, "Anna Karenina," was directed by Edmund Goulding. Frances Marion adapted. The cast includes George Fawcett, Emily Fitzroy, Brandon Hurst and Philippe de Lacy.

Ted Schlanger, veteran in the exchange service of Universal and now head of the Short Subjects Sales department.

Hal Hodes Resigns; Ted Schlanger Heads Shorts

(Continued from page 5)

er at the Chicago exchange.

Nate Sauber, who takes Schlanger's place at the helm of the Washington office, has been a salesman in that territory for four years. He has been in the film business fourteen years, having started in Washington with the Metro Film Service as shipper, and having later served that company as shipper and booker in Buffalo, and again later having been five years with Goldwyn in Washington as shipper, booker and finally, salesman before joining Universal.

Hodes will not announce his new plans for at least another week.

Warner First Run in Mo.

St. Louis—Warner Brothers will take over the Grand Central Theatre, Grand boulevard and Lucas avenue, St. Louis, Mo., at an early date and will install Vitaphone equipment. The house will become the St. Louis first run for Warner Brothers' products.

No F. N.-Schine Deal

Contrary to reports previously published, A. W. Smith, Jr., First National Sales Manager for the Eastern District, advises that no booking deal has been completed with the Schine Theatrical Enterprises in upper New York state.

L. & S. Adds Another

Julius Celler, general manager of the L. & S. Circuit announces the acquisition of a new theatre, the State, at Rockaway avenue near 106th street, Richmond Hill, New York. The house will open on January 1, with Ned Smukler as house manager.

WASH. M.P.T.O. IN CONVENTION

Seattle, Wash.—Seventy exhibitors attended the convention of the Motion Picture Theatre Owners of Washington last Tuesday at the New Washington Hotel.

Twelve arbitrators were elected for the ensuing year, to serve as called by the secretary, in periods of three months. Eight alternates were also named. A motion was entertained to allow officers to be elected by the trustees in session, instead of from the floor of the convention. This was carried, and the following trustees were elected: Three-year term: Al Rosenberg, Seattle; Ed Dolan, Aberdeen, Frank Graham, Auburn. Two years: Robert W. Smith, Seattle. One year: Joe Bradt, Seattle.

The new slate of officers was announced as follows: Ray A. Grombacher, Spokane, president; Al Rosenberg, Seattle, first vice-president; Roy Johnson, Seattle, second vice-president. J. M. Hone, re-elected executive secretary-treasurer.

U. A. Executives Confer On Realignment Scheme

Joseph M. Schenck, President of United Artists; Al Lichtman, Vice-President and sales head; Carroll Trowbridge, Eastern representative for Douglas Fairbanks, and Arthur Hornblow, Jr., production manager for Samuel Goldwyn, were speakers at the initial day's luncheon conference of United Artists eastern sales executives, held at the Astor Hotel in New York, Monday, November 21. The conferences continued Tuesday and Wednesday, concerned with realignment of the eastern sales division, in accordance with Al Lichtman's recently announced plan.

In his address Mr. Schenck discussed the forthcoming product.

Al Lichtman, vice-president of United Artists, whose realignment scheme for sales and distribution is now in operation.

Shaw Sling-Shots Sex

Perhaps it is because he is vegetarian; in any case Bernard Shaw lets the world know that sex appeal in films is all wrong, even from the box-office standpoint. He cites Charlie Chaplin and Mary Pickford as eloquent examples of his contention, and then shows how impersonal this theory is by admitting that he wouldn't mind kissing Mary.

Exhibitors to Benefit By Tiffany-Stahl Deal

Exhibitors, it is pointed out by M. H. Hoffman, who now hold contracts for Tiffany-Stahl productions, signed for before John M Stahl's advent into the company, will receive the benefit of the 300 per cent. in production costs the company is going to spend over their original estimates laid out for their 1927-1928 schedule, before the advent of Mr. Stahl into the organization.

Artclass Has Priority on "Cloaks and Suits"

According to Max Cohen, of Artclass Pictures Corp., Metro-Goldwyn-Mayer has relinquished rights to the title, "Cloaks and Suits" which the former company declares was on its 1928-29 schedule before Metro announced it as a vehicle for Norma Shearer.

Rothacker to Coast

Watterson R. Rothacker, vice-president of First National and managing director of First National Studios, who has been in New York conferring with General and Production Manager Richard A. Rowland, has left for the Coast Studios.

Before leaving Rothacker said that as a result of the conferences with Mr. Rowland, a full production schedule for coming months has been laid out including special productions and star features.

Zukor and Kent to Coast

Adolphe Zukor and S. R. Kent have arrived in Hollywood for their annual visit to the Coast.

N. C. Meets Dec. 12

The annual convention of the Theatre Owners' Association of North Carolina has been called for December 12-13, 1927, by Charlie Picquet, president of the association. This marks the sixteenth annual convention of the association, and finds it enjoying the greatest number of members it has ever had. Among national figures expected to be present are A. Julian Brylawsky and Pete Woodhull.

Most Sensational Role of Year

PHYLLIS HAVER

AS "ROXIE HART" IN "CHICAGO"

PHYLLIS HAVER as the Jazz Queen Slayer "Roxie Hart"

FOLLOWING a series of sensational successes which have established her as one of the biggest finds of recent years, Phyllis Haver is destined to score one of the greatest individual triumphs in screen history as "Roxie Hart" in the dynamic DeMille Studio Production "Chicago", Directed by Frank Urson, featuring in the cast Victor Varconi, Virginia Bradford, Robert Edeson, Julia Faye, May Robson and T. Roy Barnes. Adapted by Lenore J. Coffee from the play by Maurine Watkins, produced on the stage by Sam H. Harris.

Pathé Exchange, Inc.
DE MILLE STUDIO PICTURES – PATHE NEWS – PATHE WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES
WILLIAM M. VOGEL, General Manager. Foreign Distributors of De Mille and Metropolitan Studio Productions.

PATHE NAT'L BOOKINGS BIG

(Continued from page 5)

where the recent floods played havoc with theatre business, Manager Cropper, of the Boston branch, has secured bookings from 313 theatres in Massachusetts, 65 in New Hampshire, 41 in Vermont, 118 in Maine and 40 in Rhode Island.

George Ames at New Haven claims 99 per cent. representation in the larger places in his district. Bill Humphreys in Philadelphia reports the same thing. Manager Robin in Washington has 183 theatres in his territory. McShane at Charlotte reports 88 theatres booked.

Reports from other cities are equally impressive, with Bill Raynor of the local exchange declaring that Broadway is practically blanketed.

Tacoma Strike Settled Rialto, Colonial Open

Tacoma—Union difficulties that closed the Rialto and Colonial Theatres, have been settled to the satisfaction of West Coast Theatres, Inc., and the two houses now are open again.

The difficulty arose when the musicians' union demanded that in addition to the six organists the two theatres carried, that an orchestra of eight men be employed. The union's ultimatum was that unless this final demand was met, a sympathetic strike of the operators would be called. The union finally recognized the justice of the theatre owners that the houses couldn't carry such a burden, and finally capitulated.

Percentage Ad Plan For Paramount Special Films

An advertising scheme for Paramount specials, now being worked out at some houses as an experiment, embraces a budget of 75 per cent. of the money used to put over the show, in newspaper advertising. General adoption of this plan is being held in abeyance until a concrete check-up shows the value of the idea.

Meighan for U. A.?

Tom Meighan, who has two more pictures to make for Paramount, is expected to be released from this contract, according to reports, in order to complete a deal with Caddo Productions for United Artists release. There is a stipulation that Meighan first submits his two pictures to Paramount for acceptance before other offers are made.

Colvin W. Brown, vice-president of FBO, returns with Mrs. Brown on the Berengaria following three months attention to foreign sales.

Roach-West Coast Tie-Up For "Gang" Talent

Harold B. Franklin, president of West Coast Theatres, Inc., and Hal Roach, the producer, have just completed arrangements for a tie-up in which West Coast Theatres are to be the medium through which new talent for the "Our Gang" comedies is selected.

Three boys are to be "found" who will be given contracts for one week's work each at $100, and one boy will be given a three months' contract at the same weekly figure. A contest is to run in at least one theatre in all cities where there are West Coast theatres and will be limited to boys twelve years of age or under. One newspaper in each "West Coast" city is tied-in with the contest.

Raleigh Pictures Formed With Milton Simon at Head

Raleigh Pictures Corp., headed by Milton Simon as president, announces its entry into the producing and distributing field for the State Rights market. As outlined now, the company's program for next season has eight society dramas. These will be based upon novels issued during the last two years and which have attained best seller proportions.

Vonceil Resumes

Vonceil Viking, who is riding on horseback from New York to Los Angeles boosting Ted Wells' Westerns for Universal, is now in South Carolina and pushing on despite severe injuries received several days ago when hit by an automobile at dusk.

STANLEY NOT SHOOLMAN AID

(Continued from page 5)

In a statement to E. F. Albee on the subject, McGuirk said:

"The only interest we have in the New England territory is in association with you and in the plans you are now making in the Poli towns. That is absolute and and final and I cannot understand where any such report could have come from as it is absolutely false and without foundation of fact.

"It may be that they have been using our name to further their own interest. There is no other conclusion. That is why I suggest you hit it right on the head."

M. P. Theatre Managers Institute Opens Jan. 28

The Moving Picture Theatre Managers' Institute, Inc., will open its course in theatre management January 16, 1928. In the course is included theatre advertising and theatre technics.

The institute is incorporated as a school to train theatre managers, with the consent of the University of the State of New York, and is located at 135 West 44th street. It maintains large classrooms, one of which is a combination classroom and miniature theatre, which is equipped with professional theatre apparatus for use of the students. The Institute also has a complete motion picture library.

"Wreck of the Hesperus" At Strand, Coming Week

"The Wreck of the Hesperus," based on the immortal poem by Henry Wadsworth Longfellow, and directed by Elmer Clifton who made the sea classic, "Down to the Sea in Ships," will be the feature picture at the Mark Strand Theatre beginning Saturday, November 26.

"Jubilee" Contracts In

Contracts for FBO's Grand February Jubilee Month are said to be already pouring into the home office of the company. Lee Marcus, now on a swing of the middle cast exchanges, reports that the Butterfield Circuit has purchased the FBO product 100% for 18 towns in the Detroit territory, the greater part of the program to be shown in their theatres during the month of February.

Katz Endows Orphanage

Chicago.—Sam Katz and his father, Morris, made a gift of $100,000 to the Marks Nathan Orphan Home.

On the Go

J. I. Schnitzer, senior vice-president of FBO in charge of distribution, returned this week from a swing around the middle west exchanges of the company.

Julius Stern, president of the Stern Film Corporation, has just returned to New York from a trip to Chicago and other midwest film centers.

Charles Christie left for Hollywood. He has been in New York since Tuesday last, having returned here after a month's trip through Paramount's European exchanges.

With the main idea in her head of meeting Mussolini, Julia Faye, the Pathe-DeMille featured player, is on the Italian liner "Roma" prior to a three months' tour of Europe.

Arthur Hornblow, Jr., is in town from the Coast, with the information that Samuel Goldwyn has signed Noah Beery for the part of the Duke of Alva in "Leatherface," the newest Ronald Colman-Vilma Banky feature.

John P. Stapleton, manager of distribution for the Sentry Safety Control Corporation, was in Boston the forepart of this week on business for the firm. He returned Wednesday.

C. C. Pettijohn Corrects Garbled Dallas Speech

Intent on correcting the distorted tone given to his speech at the Dallas convention, as published in a contemporary trade paper, Charles C. Pettijohn of the Hays organization states he personally did not tell exhibitors "where they get off" as the printed account suggested, but rather communicated the rational view of one who saw that "conditions would be better when proper economies were practised in production and exhibitors get back in the picture business, and stop paying their money out for something besides pictures."

In a telegram to *Moving Picture World*, Pettijohn stated:

"I said further that you exhibitors will have to pay more and production will have to cost less or there will soon be no producers in the business. With reference to chain theatres I said it should not be possible for any chain of theatres to abuse their buying power to the extent of buying all of the pictures exclusively for any town so that all other theatres could not even get second runs of any good pictures."

HAVE YOU READ—

the smashing eight-page insert in the Exhibitors Daily Review of November 18th? Packed to the bursting with new sure-fire exploitation stuff. Every idea a clean-up! Usable! If you haven't read it already, get in touch with your Universal Exchange immediately and ask for it!

Remember—

how exhibitors cleaned up with Emory Johnson's first big police picture! Here's the same Emory Johnson with another and even greater police thriller backed by the same thousand-horsepower brand of exploitation created by the same expert who created the red-fire for Johnson's first. Tied up tight as a drum and it's all behind "THE SHIELD OF HONOR"

No Wonder It's a Knockout!

Presented by Carl Laemmle

With NEIL HAMILTON

Ralph Lewis, Dorothy Gulliver
Nigel Barrie

Story by Emilie Johnson

Directed by Emory Johnson

An

EMORY JOHNSON Production

Emory Johnson *at his tip top best!*

The SHIELD of HONOR

It's on Universal's *Big Gun* Group!

TEMPTATIONS OF A SHOP GIRL

The Girl to Remember in Christmas Shopping!

Released December 1

Betty Compson
Plays a girl who made a romance of business,

Armand Kaliz
Appears as a man who made a business of romance, and

Pauline Garon
Is cast as a girl who made temptation a habit.

A CHADWICK Production

FIRST DIVISION PICTURES 1

FOREIGN OFFICES:

London Office:
158 A Wardour Street, London, W. 1. England. A. Fried, Representative. Telegraphic address: Garanfreed Westcent, London.

Paris Office:
8 bis Cite Trevise, Paris. France. J. Vanderheyden, Telegraphic address: Vaneydenav, Paris.

Brussels Office:
Soleil Levant Films, 19 Rue Ferezo. Telegraphic address: Solvant, Brussels.

M-G-M Personalities Brighten "Big Town" in Holiday Visits

The gaiety and color of New York's film colony was considerably enhanced by the presence of, reading from left to right, top row: Paul Bern, assistant to Irving Thalberg; Marion Davies, blonde star; A. P. Younger, writer; bottom row: Monta Bell, director; Aileen Pringle, featured player; Ramon Novarro, star. Bell has gone abroad.

Harold Lloyd May Produce Two Pictures Yearly for Paramount

HAROLD LLOYD will release two pictures during the coming year, if he maintains his present production plans.

With the filming of his current opus, "Speedy," proceeding on scheduled time, Lloyd expects to have it finished shortly after the new year, and set in for issuance sometime early in the spring. Everything hinges, however, on the breaks he gets in the weather, for virtually the entire remainder of the picture is slated to be shot outdoors.

Following the completion of "Speedy" he will go to New York for a couple of weeks, to help select the furnishings for his new home in Benedict Canyon, which will be nearing completion about that time.

The Lloyd scenario staff is now working on the story to follow "Speedy." The respectacled comedian has outlined an idea for the picture, one which he feels has all the basic elements of a successful comedy theme. Like "Speedy," it is a story that he has kept in view for several years, awaiting only an opportune time for its production.

Lloyd is laying particular stress on the comedy element in "Speedy," for it is presenting him with one of his finest opportunities for a laugh producer. He has filmed two of the most novel sequences he ever has brought to the screen, and this week will start on another which, his staff feels certain, will be one of the funniest he has ever filmed.

Babe London Cast

Babe London, who has never had an anti-fat clause in her contract, because plumpness has always been partly responsible for her pay check, has been selected by Edward Sutherland to play the "strong woman" in the Christie production of "Tillie's Punctured Romance," the new version which Paramount will distribute.

Fox Releases

The following pictures are scheduled for release by Fox Films from now until January 1: "Wolf Fangs," November 27; "Shame," a John Gilbert re-issue, November 27; "The Wizard," December 11; "Silk Legs," December 18; "Come to My House," December 25, and "No Other Woman," January 1.

SIX FEATURES ON M-G-M DEC. RELEASE LIST

Six features figure strongly in release output from Metro-Goldwyn-Mayer for December, among them Lon Chaney's newest starring film, "London after Midnight," Norma Shearer's new vechicle, tentatively titled, "The Bridal Night," and "Lovelorn," a Cosmopolitan production. This makes a total of nineteen feature pictures from M-G-M since the first of September, including "The Big Parade" and "Ben Hur."

"London After Midnight" is an orginal mystery story by Tod Browning, also directed by him.

A new Tim McCoy vehicle, "Spoilers of the West," is a dramatic narrative of frontier days, written by Jack Neville of the M-G-M coast publicity department and directed by W. S. Van Dyke. "The Lovelorn," a Beatrice Fairfax story, directed by John McCarthy, has Sally O'Neil and her sister Molly O'Day in the feminine leads.

The new Norma Shearer picture tentatively titled, "The Bridal Night," Sam Wood directed. "Tea for Three," Lew Cody-Aileen Pringle co-starring venture, is an adaptation of the stage hit of 1918-19, directed by Robert Z. Leonard.

Jackie Coogan's newest starring film "Buttons," completes M-G-M's December release book.

George Hill directed. Lars Hanson and Gertrude Olmsted have leading parts in this comedy.

Columbia "Thirty" Booked Important Texas Chains

Liberty Specialty Film Dist. Corp., Columbia franchise holders in the Texas territory, with headquarters in Dallas, have closed contracts on the Columbia "Thirty" with the R. & R. Theatre Enterprises, Dent Theatres, Inc., and the Federated Theatres, Inc. Forty-eight theatres in Texas and four in Oklahoma are involved in the bookings.

Moritz Joins Columbia

Allan S. Moritz has been signed by Columbia Pictures in a sales cajacity. Moritz was formerly branch manager of the Tiffany office in Detroit and before that with Paramount's Buffalo exchange.

"Jazz Singer" Opens Chi.

Morris Safier, sales head of Warner Bros. Extended Run Productions and A. P. Waxman, publicity executive, attended the premiere of Al Jolson in "The Jazz Singer" which opened the Garrick last night.

MACK SENNETT

PRESENTS

the snappiest comedy in years

"THE GIRL from EVERY-WHERE"

with

DAPHNE POLLARD - CAROLLE LOMBARD

MACK SWAIN - DOT FARLEY -

STERLING HALLOWAY

and a sensational array of the world famous Sennett Bathing Beauties

BELA RIEGER

A BIG FEATURE COMEDY SPECIAL

(4 Reels)

Pathé

CAROLLE LOMBARD

Many sequences in technicolor

"the Girl from Everywhere"

MACK SENNETT

DAPHNE POLLARD

Something NEW and BIG in Comedies

Think of all the deluxe comedy productions you have ever cashed in on BIG—put them all together—and you can get some idea of this magnificent box-office attraction. Here is a gorgeous, brilliant four reel fun feature, lavishly produced with a sensational cast of Mack Sennett funmakers, enhanced by an incomparable galaxy of Mack Sennett's most beautiful girls.

A Big Feature Attraction

Pathé

EDITORIAL

Books and Box-Offices

WITH pardonable pride, *Moving Picture World* takes a bow on introducing to the industry another of its "young ideas." The old publication is happy to maintain its tradition of a generation of service with a concrete accomplishment which elevates the screen, and which adds prestige, patronage and power to every motion picture theatre. The finest, most dignified, most lucrative and permanent showmanship alliance yet evolved is that which links your box-office with the public libraries. The partnership between motion pictures and literature adds distinction to each of these two mighty factors in civilization.

As a gift appropriate to the Thanksgiving season, *Moving Picture World* presents to you, with this issue, the first of a series of comprehensive articles from the practical pen of Ina Brevoort Roberts, of the Cleveland Public Library. These prestige-building, money-making ideas will be part of *Moving Picture World* service. They will appear each week in Mr. Sargent's "Selling the Picture" department, which, for sixteen years, has been read by more showmen than all the departments in all the trade papers in the industry. Profit by them.

Falling Stars

WESTWARD the corsairs of economy wend their ways. They have sped to Hollywood, in Arab-like fashion, with more or less silence and a lot of mysterious "shushes." What's it all about! Wh at's all the shootin' for!

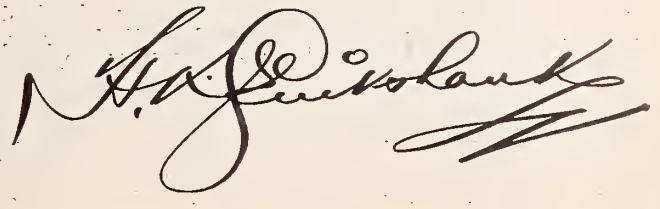
"If at first you don't succeed, try again." One item upon which they will strive for concert of action is the control of the studios, an objective second in importance only to the general adoption of measures to comply with the rulings of the Federal Trade Commission.

The stars, and perhaps the star system, are about to be "washed up." With proverbial shortsightedness they have failed to read the handwriting. They have fallen into the age-old diplomatic snare expressed in the words "Divide and conquer."

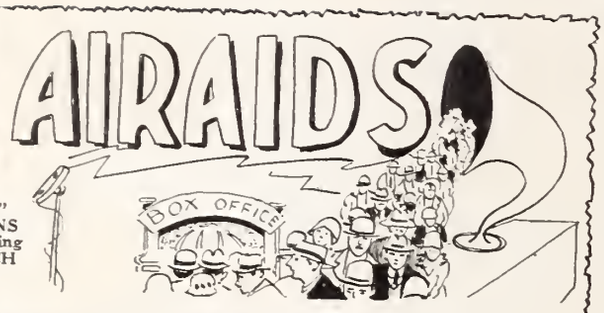
For good, or for evil, the stars are to be destroyed. The exhibitor deprived of whatever sales impetus accrues to such names a Meighan, Swanson, Barthelmess, Dix, Mix, and the rest. The result will be interesting. With some "discovery" drawing $17.50 weekly, where Mix, the old 101 Ranch wrangler, pulled down $17,500, exhibitors should pay less.

Two Million Circulation

WILL HAYS says: "Service is the supreme commitment of life." *Moving Picture World* believes that a trade paper's reason-for-being centers entirely in its ability to serve the industry. This week the young blood pulsing in the *World's* old heart gives life to two new additions to the cause. Once each week hereafter there will be a *Moving Picture World* hour on the air. Conducted by our "Mike" Simmons, this department will enable the industry to reach 2,000,000 potential motion picture patrons. The "hour" is offered as a contribution to the building of prestige for, and interest in, motion pictures.



"MIKE" SIMMONS Broadcasting Over WPCH



"Gorilla" Thrills Millions

Broadcasting one of his regular "Movie Chats" from Station WPCH, Park Central Hotel, New York City, Michael L. ("Mike") Simmons, radio critic of *Moving Picture World,* last night selected "The Gorilla," First National's mystery thriller, as the subject for entertaining approximately 2,000,000 listeners, who have been following these talks for over a year and a half. The talk follows:

"Take Dempsey, Willard, Johnson, Jeffries and a dozen other heavyweight champions, all in their prime; lock them in a room with one gorilla, and when the door is opened fifteen minutes later, only the gorilla will emerge alive. So wrote Arthur Brisbane in describing the phenomenal strength of a gorilla.

Emotional Reaction

"The famous editor's description is graphic, but hardly covers the ground. I saw a gorilla down at the Strand Theatre tear the breath out of the breasts of over 2000 persons at on fell swoop. Whee! how the tremors did chase up and down the spines of this seated army. No, not always seated, either; for, time and again, the huge audience was yanked out of its seats in a concerted surge of emotional reaction. One moment it was laughs, the next moment shivers, then back again to hysterics, and finally neatly topped off with the prospect of heart failure!

Extraordinary Spectacle

"The audience in action was as much an extraordinary spectacle as the film, for the one was a vivid barometer to the lightning change of pace of the other. Chuckles died aborning as a sudden twist in plot brought the hypnotism of midnight mystery; new titters were quickly annihilated by a vast hush akin to the silence of the world before the dawn of life; then, swish-zip! a new situation, with squeals rising gradually to a crescendo of slaughtered dignities and bobbing Adam's apples. I haven't had such fun since I first learned to play the zither.

"This fellow, Charles Murray, in the role of Garrity the blundering detective, is a type of "bull" that can wreck a whole china shop with a mere grimace. What a face for a comedy! Every time he made a move the girl sitting next to me, stuffed a handkerchief into her mouth. probably to save her bridgework. Murray's pantomimic blarney is a vacation for a tired brain. I predict, too, that his "Mulligan, where the hell are you?" will play a part in shaping the destiny of next season's wisecracking vocabulary.

Don't Monkey Around

And so I say, if you're on the look-out for an entertaining evening, don't monkey around wondering where to go. Drop in at the Strand, where "The Gorilla," a pungent mixture of midnight magic mirth and mischief will take you out of yourself.

Walter Futter Tackles "Mike" Next Thursday

Walter Futter, producer of "Curiosities," which are released through Educational Film Exchanges, Inc., will be interviewed by the conductor of this department at WPCH, Thursday, Dec. 2nd, at 6:45 P. M. A rumor has it that Earle W. Hammons, president of Educational, will tune in for the purpose of writing his first fan letter. Futter will reveal "why Curiosities, and how they get that way."

Jos. P. Kennedy Will Broadcast Next Thur.

An auspicious event for this department is on schedule Thursday, Dec. 9, at 6:45 P. M., when Joseph P. Kennedy, president of FBO, takes the "mike" at WPCH in a broadcast treating of the company's Grand February Jubilee. This marks the second year of Mr. Kennedy in the motion picture business and also the commencement of a campaign to strengthen the good will that exists between FBO and picture devotees throughout the world.

By a unique arrangement, while fan-listeners, estimated to approximate 2,000,000, are tuning in, branch managers and members of the sales force in various parts of the country will get the message thus giving as complete coverage to those most likely to be interested in a broadcast of this kind, as any that might possibly be conceived.

Bessie Love Versatile Performer on the Air

Bessie Love, who was interviewed by the conductor of this department at WPCH last week, showed an unusual versatility in putting herself across. When she felt the folks had had enough talk, she yanked out a ukelele, made it murmur "hot papa," mixed it up with a few gags and then sang some Spanish "blues."

Beth Brown Draws Big Fan Mail on "Ballyhoo"

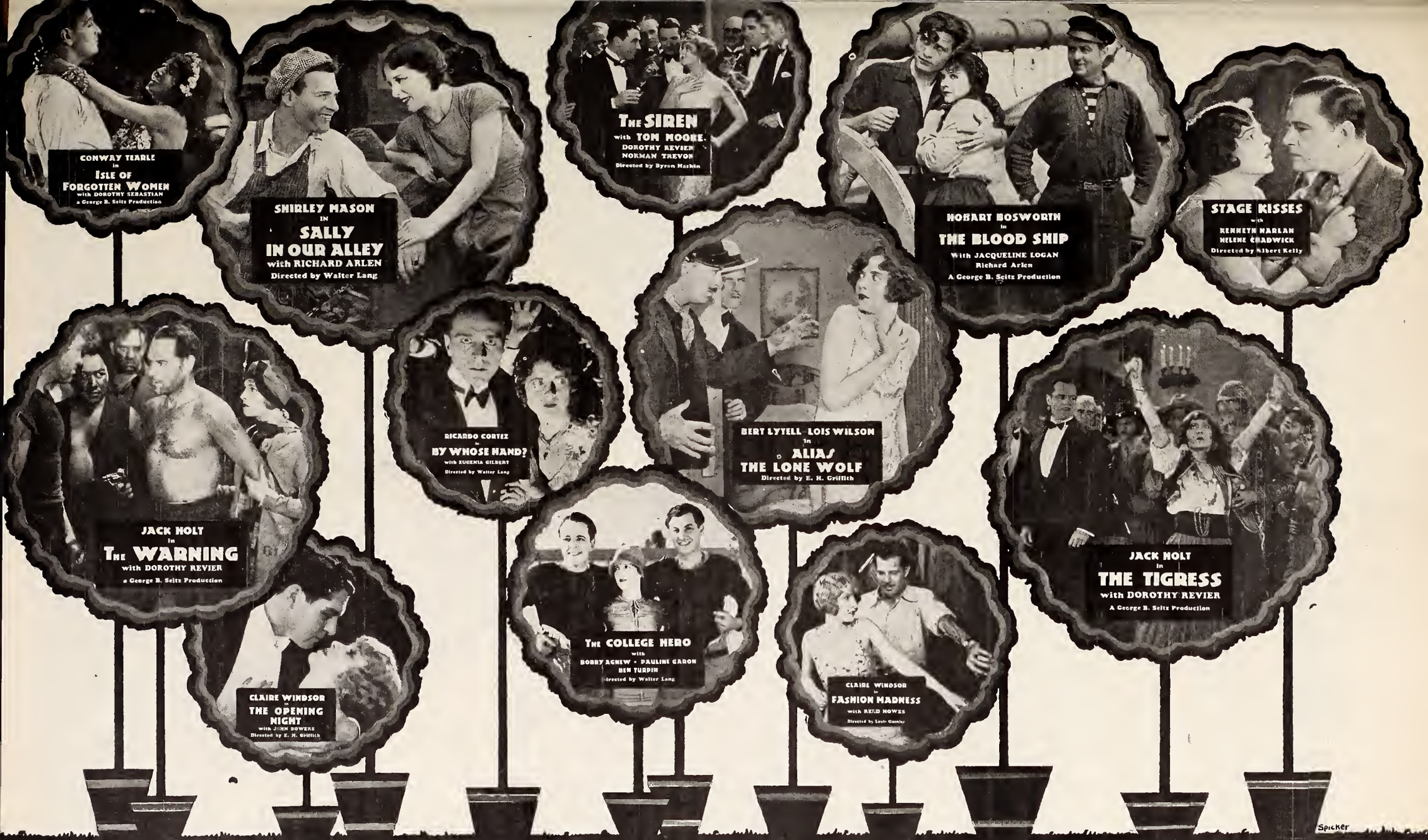
Attesting to the popular reception of Beth Brown, novelist, film editor and title writer, who was interviewed at Station WPCH recently, comes the announcement by the studio officials that the fan mail response to this feature was greater than any the station had ever experienced in connection with the discussion of a book. This should interest film folk, since, so this department has it on good authority, "Ballyhoo," which is the title of the book in question, is "in the cards" for adaptation to the screen by one of the large producing companies. Stage rights are already in negotiation.

Nat Rothstein Broadcasts On "Shield of Honor"

Nat G. Rothstein, director of advertising and exploitation for Univarsal, broadcast last Saturday night over Station WGBS (Gimbel Bros., New York City) under the auspices of The Police Journal, in connection with Universal's forthcoming police picture, "The Shield of Honor," an Emory Johnson production.

Rothstein's talk was in the form of an appeal to the public for more appreciation for policemen. He emphasized the human angles of the police and told of many ways in which the public can co-operate in upholding the prestige of the police.

Stirring scene in First National's "The Gorilla," described by "Mike" Simmons over radio station WPCH.



Columbia Pictures

Growing Bigger and Better in Every Way!

COLUMBIA PICTURES
GEMS OF THE SCREEN

This Week and Next

Alice Joyce's Indiscretion in Sorrel Is a Shock to Old-Time Conservatives

Portland Censors Shudder at Vulgarity Of Thumbed Noses As Well As "Guts"

Will Cecil DeMille Please Read the Item At the Foot of the First Column

If Roxy Wants to Give a Real Thrill Here's a Chance to Use His Staircase

IT was almost a shock to see Alice Joyce "go wrong" in "Sorrel and Son" even though she does it with rare delicacy. Time was when she was not even permitted to be kissed in pictures by order of the Kalem heads.

•

SHE was demonstrating what Frank Marion described as "the highest type of American womanhood" long before Zeigfeld found out that he was glorifying the American girl.

•

IN later years she has been the high type of genteel womanhood. And now off she goes to love in a cottage with Captain Sorrel. We'll have Mary Pickford playing an adventuress yet.

•

LATEST idea in vaudeville is an act presenting eight or ten dime museum freaks in a sideshow setting. They seem to be going over good. Recalling some of the "productions" we have seen in the picture houses, the idea does not seem to be as new as it might be.

•

DAVE MENDOZA and Dr. Axt call their new Ruth Elder song "Flaming Ruth." That's what comes of reading the wisecracking subtitles.

•

COLLEGES are threatening to bar slow-motion pictures of their plays, as it gives away the formation to their future opponents.

•

THAT'S jake with us, but what we should like to see is the barring of slow-motion plots that are all too common.

•

C. C. PETTITJOHN warns the Ohio M. P. T. O. members that they must stop emulating Roxy, Grauman and the rest, or there will be no picture business.

•

CONSIDERING the fact that presentation was started and boosted by the constituent members of the Hays organization, this is good for a laugh.

•

PORTLAND, ORE., censors have decreed against thumbed noses in films. That's the same bunch that recently offered "Intestinal stamina" as a substitute for "guts." Apparently the censors have no intestinal stamina.

•

IN a syndicate "ask me another" feature, a recent question was as to the authorship of "Tne Ten Commandments." The following day Tom Ince was named. What's the use of asking questions you can't answer yourself?

A COMPANY is making pictures in Peru, and has completed its first release. It should go in for dog pictures, utilizing the well advertised Peruvian bark.

•

RAYMOND HATTON has discovered oil on some of his property. If he brings in a good well he may swing the firm to Hatton and Beery.

•

AND all of Hatton's friends express the fervent hope that it is not banana oil.

•

A HEATING company is putting in a plant at Universal City with a guarantee that the place will be kept so warm the actors' breaths will not vaporize before the camera.

•

IT'S a case of no smoke or no pay. Invisible breath is all right, but a bootlegger who could carry a line of non-odorous breaths would make a cleanup.

•

BUT the item is an awful slam at the wonderful climate of Sunny Southern California. Didn't know it ever got that cold out there.

•

AFTER a while we'll discover that it even rains out there outside the official rainy season.

•

A TRADE daily is wrong in stating that there are few plagiarism charges brought against the film producers. Not many are given publicity, but the legal departments have their hands full.

•

IT is this constant suit-bringing that is largely responsible for the refusal of many companies to even read submitted scripts. Half baked authors have completely spoiled the opportunities of their betters.

•

COLUMNS have been printed about the man who reads the titles aloud and more—much more—has been said. But out in Salt Lake the Pantages theatre broadcast an announcement of "Ben Hur," as seen from a box, and the announcer read every darned title. That's a real treat.

•

MOST shows at the Roxy now bring part of the chorus on the stage via the ornamental stairways on either side of the arch.

•

IT'S very effective, but we shall not rest content until Roxy puts on some production in which all the girls slide down the bannisters. How about it?

•

HERE'S a little lesson in exploitation. Monday morning of last week the Cameo Theatre had a pair of machine guns at the curb line on Forty-second street. The sidewalk was packed.

•

TUESDAY morning they were just inside the lobby and no one in the hurrying throng seemed to give them even passing notice.

Epes W. Sargent.

"The best picture ... MARY has made in several years" ~says *Photoplay Magazine*

Mary Pickford in "MY BEST GIRL"

After 3 weeks at RIALTO New York ....city..... proves ~ "it is a sweet box-office baby" as Moving Picture World advises.

another money-getting UNITED ARTISTS PICTURE

And Still They Come!

This time it's the great

STANLEY CIRCUIT

Week by week the list is growing of the big circuits that are buying

Educational Pictures

that is going to play the whole line-up of

Educational Pictures
"THE SPICE OF THE PROGRAM"

LUPINO LANE COMEDIES

HAMILTON COMEDIES

"BIG-BOY"—JUVENILE COMEDIES

DOROTHY DEVORE COMEDIES

BOWERS COMEDIES

TUXEDO COMEDIES
With Johnny Arthur

MERMAID COMEDIES
(Jack White Productions)

LARRY SEMON COMEDIES

FELIX THE CAT Cartoons
By Pat Sullivan

OUTDOOR SKETCHES
By Robert C. Bruce

KINOGRAMS
The NEWS REEL that tops the field

CAMEO COMEDIES

McCALL COLOUR FASHION NEWS
With Hope Hampton

CURIOSITIES
The Movie Side-Show
Produced by Walter Futter

LYMAN H. HOWE'S HODGE-PODGE

CARTER DeHAVEN
in Character Studies

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

"The Girl From Everywhere" On Pathe Program For December 4

"THE GIRL FROM EVERYWHERE," first of Mack Sennett's new series of girl comedies with special technicolor art sequences, heads the Pathe short feature program for the week of December 4, which also offers as fun units "Assistant Wives," a new Charley Chase two-reeler; "Carnival Week," latest of the Aesop's Film Fables; Topics of the Day No. 49; the fifth chapter of the current Pathe serial, "The Masked Menace"; Pathe Review No. 49 and two issues of Pathe News.

"The Girl From Everywhere" was reviewed in *Moving Picture World,* issue of November 5.

"Assistant Wives" is a Hal Roach comedy starring Charley Chase, supported by Edna Marian, Anita Garvin, Eugene Pallette and Noah Young, directed by James Parrott.

"Carnival Week" is the current release of the Aesop Film Fables series of animated cartoon comedies and Topics of the Day No. 49 contribute their share of gay witticisms, the pick of the international press.

"The Masked Menace" reaches its fifth chapter entitled "An Attack at Midnight." This Pathe-serial is an adaptation from Clarence Buddington Kelland's story, "Still Face," and was directed by Arch Heath with Larry Kent and Jean Arthur and a splendid supporting cast.

Pathe Review No. 49 presents: "Waifs of the White Sands": Shots of rare beauty of the African desert and illuminating flashes into the business of the White Sisters who care for all eastern waifs; "Hawaii's Flower Personalities": Hawaii's rare blooms photographed with botanic understanding by Arthur C. Pillsbury, the naturalist; "From Soup to Nuts": Rudolph Bell, chef for twenty-eight years at the world's strangest boarding house, the New York Zoological Gardens in Bronx Park, New York City, gives helpful hints in dietetics to those who would cater to ant-eaters, woodchucks, and the like.

Feline Celebrity On Sennett Lot

Mack Sennett has a reel "find" in Pussums, his new trained cat. Pussums has appeared in two Pathe comedies to date and has "walked away" with both films. The cat is now a permanent member of the Sennett company and special parts are being written into many of the comedies for him. In one new comedy Pussums plays a winning game of checkers

Babe London's Role

Babe London plays one of the principal feminine roles in the new Educational-Tuxedo Comedy, "Scared Silly," in which Johnny Arthur is featured.

'Napoleon and Josephine' In Color Shorts

The third of the series of six Great Events being produced in Technicolor for release by M-G-M will be a story of "Napoleon and Josephine," which provides a dramatic episode in the life of Napoleon.

Dr. Kalmus, chief of production for Technicolor, is now on his way to the West Coast where he will supervise the casting and production of this subject.

"Heroes Of the Air" Shown at Capital

"Heroes of the Air," a film record of the progress of aviation since the first attempts of the Wright Brothers, was accorded hearty applause at the Lindbergh reception in Washington. The event was the presentation to Lindbergh of the National Geographic Society's Hubbard trophy by President Coolidge.

"Heroes of the Air" was produced by Paramount News under the personal supervision of Emanuel Cohen, Editor and Director of the Paramount short feature department. The reels are composed of scenes taken of the various first attempts of aviators, shots of the flyers, who, in the past year, have attempted to bridge the Atlantic in airplanes, and a number of special sequences which Mr. Cohen caused to be prepared to tie up the various sequences.

The most important audience gathered thus far this year under one roof witnessed the screening of the picture. The assemblage comprised statesmen, the Cabinet of the President, fifteen world-renowned war aviators, ambassadors and consuls from all over the world and Capital society.

Stanley and Saxe Circuits Book Educational's 1927-28 Program

TWO additional important circuits have just been added to the fast increasing number of large chains that have contracted to play Educational's output of Short Features this season.

Dolores Wasson, playing opposite George Davis in Mermaid Comedy in Educational's Studios, has never before appeared in pictures. She studies the stars, in astrological looks, however!

Every week has seen one or more additions to this imposing list, and now the Stanley and Saxe Circuits are included among the groups that will play the Educational Pictures for 1927-1928 practically 100 per cent.

The Saxe Circuit, the Wisconsin chain with twenty-six theatres centering about the big first run houses in Milwaukee, has signed to play the entire program of Educational Pictures. The Saxe houses have been among the most consistent users of Educational Pictures in this country, virtually every picture distributed by Educational Film Exchanges, Inc., since its organization having played Saxe theatres.

Educational's product will again be played by the Stanley Circuit as a result of contracts just signed. These contracts include the big first run Stanley houses in Philadelphia as well as other first runs in Pennsylvania; the important first runs in southern New Jersey, including Camden and Atlantic City and Wilmington, Del.

Snookums, Stern Bros. Baby Star, Selected for First Feature Role

SNOOKUMS, the baby star of Stern Brothers Comedies, who has risen to screen fame as the baby in "The Newlyweds and Their Baby" Comedies adapted from the George McManus comic strips, is about to play his first feature role. He has been selected by Universal for an important part in "Honeymoon Flats," the Earl Derr Biggers' story now being put into screen form by Millard Webb, the Universal director.

"Honeymoon Flats" ran in the Saturday Evening Post this season. Universal lost no time buying the screen rights. Morton Blumenstock has made the adaptation.

George Lewis and Dorothy Gulliver, hero and heroine of "The Collegians," will play the leading roles. Others in the cast are Bryant Washburn, Jane Winton, Phillips Smalley, Ward Crane, Kathlyn Williams and similar popular players. The picture is now in work.

Snookums is three years old, but has appeared in twenty-nine two-reel Stern Brothers Comedies. His first role, as the Newlywed baby, was at the age of eighteen months. His work in "Honeymoon Flats" is expected to interfere with his current Newlyweds Comedies, twelve of which, released as Universal Junior Jewels, are scheduled for the current season.

He will be seen next month in a Christmas Special, "The Newlyweds' Christmas Party," produced by the Stern Brothers for the holiday trade.

A Classic at Paramount

"Comrades," one of the twenty-four Color Classics to be released by Tiffany Productions, will be shown at the Paramount, New York, the week commencing November 26. This pretty little technicolor subject is a fishing village romance and the sixth Tiffany Color Classic to play at the Paramount Theatre. Bradley Barker directed.

Girls for Comedian

A bevy of Cameo Beauties appears in one of the principal laugh-making sequences of "Rest Day," the latest Educational-Cameo Comedy featuring Monte Collins, the new comedian discovered by Educational.

Short Feature Reviews

"Assistant Wives"

Pathe—Two Reels

Charley Chase improves with each of his oncoming Hal Roach comedies, and in "Assistant Wives" he seems to be funnier than ever. As a hard-working and underpaid law clerk, Charley endeavors to pry a raise from his boss, and seeks to dupe him with the story that the girl flipping flapjacks in the restaurant opposite his office is, in reality, his overworked mate. When his employer insists upon meeting her, it becomes a hopeless mess, as Charley has left his real wife at home. But Charley asks the girl in the restaurant to help him and when she visits the office, the boss accepts an invitation extended by the girl to "come to dinner," and says he'll go that night. Charley takes over an apartment in his house from which the occupants are gone for a few hours, and be dashing madly downstairs to his own apartment he gets some food for his boss and the girl. Then many things occur. His wife discovers the situation upstairs; the girl's sweetheart (mistaken for the boss) is entertained by the wife, and a fight follows in which the borrowed apartment is nearly wrecked, but in which melee Charley takes no part. As usual, Charley comes out heroically and all ends well.

Hodge Podge No. 62

Educational—One Reel

Lyman H. Howe's Hodge Podge, "Models in Mud," conceived and executed by Robert E. Gillaum and animated and embellished by Archie N. Griffith, presents a novelty in titles, coupled with models in mud, that will appeal to all types of audiences. Mud modeling has come down through the ages from the dim past, but it is doubtful whether it has before been carried to the point we find it in Mr. Gillaum's unique arrangement of this issue of the hodge podge presentation as novel shots from all parts of the world. The Mexican cultivating his land; pansies growing between stalwart stalks of corn; Arctic Eskimos; the birthplace of huge icebergs; street scenes in China; life on the Chinese sampans and the Chinese care of ducks; Italian soldiers in the Italian sector of the Alps are shown, each subject being introduced by models in mud coupling up the various subjects. It is, apparently, a tedious and expensive, as well as a highly artistic, touch to motion pictures.

"The Masked Menace"

Patheserial—Two Reels

This is the fifth two-reel instalment of the Pathe chapter play, "The Masked Menace," with Larry Kent and Jean Arthur, directed by Arch Heath. "An Attack at Midnight" brings Young Dodd (Kent) to the threshold of an extremely ugly fate. This Patheserial is an adaptation from Clarence Buddington Kelland's story, "Still Face," and treats of efforts of lumber interests to wrest an independent mill from private owners, among whom is the girl, portrayed by Miss Arthur. A midnight visit to the house where Dodd is asleep; a ladder cautiously placed against his window; a man stealthily climbing up to the window, followed by the awakening of Dodd and a final exchange of a barrage of pistol shots enlivens the closing moments of the action. Some earlier shots of the sluices, with an attempt against Dodd's life, and the successful rescue of the girl from the river by Dodd, starts off the chapter. Thomas Holding has an interesting role in "The Masked Menace," giving it touches of the skilled actor moving about under skilled direction.

Pathe Review No. 49

Pathe—One Reel

This issue of Pathe Review offers a group of exceptionally interesting contributions, in color, including "Waifs of the White Sands," with shots of the rare beauty of the African desert, with flashes that show the lives of the White Sisters, who care for the little waifs in that neck o' the woods. The children of Christians, Mohammedans, and other sects, are cared for alike by the sisters, who instruct the children in basketry, rug making and weaving of various kinds. Arthur C. Pillsbury, the naturalist, has photographed, in colors, some rare Hawaiian flowers. "From Soup to Nuts" shows how Rudolph Bell, chef for 28 years in the New York Zoological Gardens in Bronx Park, New York City, feeds his charges, including animals of all sorts.

THE FILM renters' convention spoken of in the last issue, met in Pittsburgh and after much discussion adjourned to meet in Chicago December 14. William H. Swanson, of Chicago, acted as temporary president, and like the marines, had the situation well in hand.

A temporary organization was framed for the United Film Service Protective Association, and the original suggestion to make the membership fee $500 was so violently objected to that a temporary fee of $200 was adopted, with the provision that after the Chicago meeting this should be $400. There was a further assessment of $25 for the expense of incorporating.

SOME of the planks are suggestive of the recent trade conference, notably a decision to clean up the pictures, objection to "duping" film and "sub-renting," which was the first cousin to bicycling. There was also a proviso that the association take film only from the association of film manufacturers and importers who had called the meeting and who were in session in another part of the same hotel.

Baby Days

Looking Backward Twenty Years, to When the Industry Was in Swaddling Clothes

(From Moving Picture World, Nov. 23, 1927)

IT WAS declared that the active life of a film was about four weeks. Two sets of figures were given, the first calling for $60 the first week, then $40, $25, $20, $15 and another $15 for the sixth week. This brought a rental of $175 from 18 customers. A less optimistic figure was $40, $30, $25 and two weeks at $15, giving a net of $125 and a profit of $25 on the 100 reel.

FILMS did not live longer because so many exchanges offered the same subjects that the demand was quickly exhausted. If the film was still in good physical condition, "you could pick up a few dollars out of entertainments, etc." No non-theatrical problem in those days.

A HOUSE in Nanticoke, Pa., was reported to have invented a rheostat costing but fifty cents. No details were given. Probably it was the water barrel idea, which still serves in an emergency.

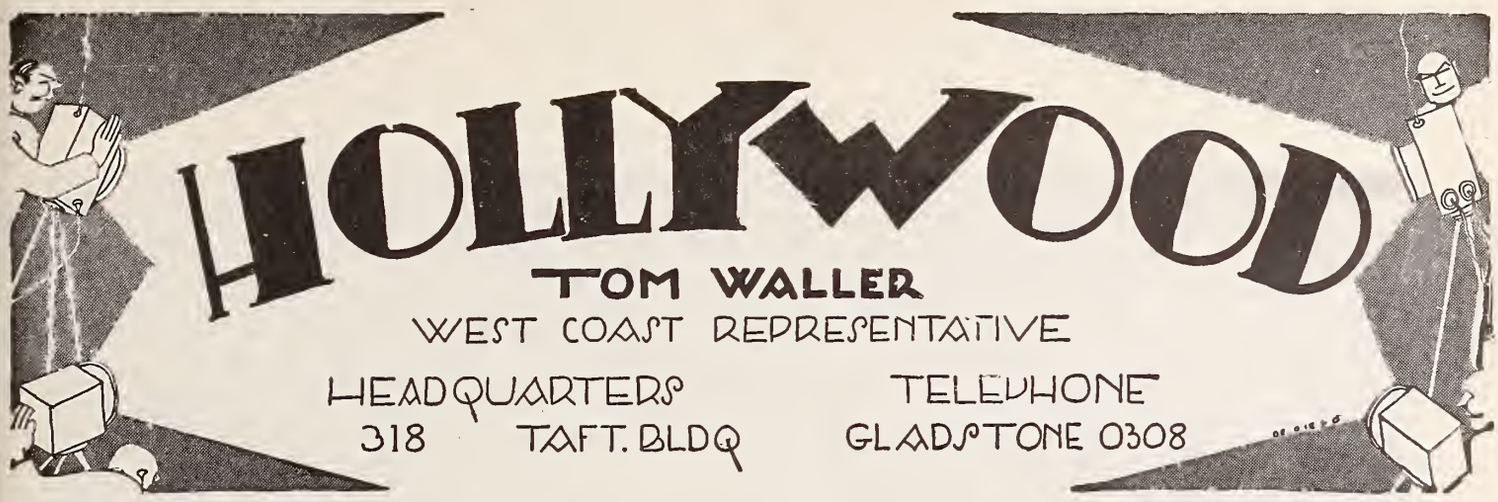
THE First Congregational Church, Worcester, Mass., announced a picture show as a Sunday night attraction. This is one of the earliest records of church use.

IT IS NOTED that "Chicago is rapidly becoming the center of the moving picture business in America." Two renters made their own films and the others used imported product.

COL. SELIG was making pictures daily with a staff "mostly down and out actors and actresses as models." It was difficult to get good "models" because they did not understand playing for the camera. The colonel thought that this might be avoided were it possible to use the same people all the time, but it was the belief that new faces were wanted. No star system in those days. On the other hand it was reported that in Paris, "where the motion picture has reached its highest development," regular companies were employed, but there seems to have been no connection made between the stock company and the highest development. On the other hand, the Eastern companies were following Vitagraph in establishing stocks.

A GRATEFUL quiet settled over Philadelphia. The court enjoined the picture shows from maintaining orchestras or other nuisances in their lobbies.

EDISON announced the release of Parsifal in 1975 feet at $335.75. Paul Revere took his famous ride in 915 feet at $137.25. There was a kick because the telegraph poles showed along the road.



Not On The Head, Izzy!

So this is Dolores! The following found its way to our desk, and we quote it herewith:

"The flexible fibre of Dolores Del Rio's emotionalism is being well exercised these days.

"Transposing her exotic personality from a naughty, sirenish 'Carmen' into a demure, spiritual 'Ramona,' the Mexican star is undergoing a movie metamorphosis that would tax the emotional talents of the most experienced actress."

Tacoma Houses Open; Differences Settled

The Rialto and Colonial Theatres in Tacoma, Washington, are again opened, union difficulties having been settled to the satisfaction of West Coast Theatres, Inc., according to an announcement from the Los Angeles headquarters this week.

The difficulty arose when the musicians' union demanded that in addition to the six organists the two theatres employed, that an orchestra of eight men be taken on by either the Rialto or the Colonial. The union's ultimatum was that unless this demand was met a sympathetic strike of projectionists would be called.

Berger To Make Fox's "I Will Not Marry"

Ludwig Berger, famed German director, whose production, "The Waltz Dream," attracted considerable attention on this side of the Atlantic, is in Hollywood to begin fulfilling his directorial contract with Fox Films.

Berger was signed by Winfield R. Sheehan, Fox executive, during the latter's visit abroad last year. His first effort as a Fox director will be, "I Will Not Marry," adapted from the Hungarian story by Bela Szenes. Lois Moran will have the feminine lead.

Tom Mix And Wm. Fox Will Part Company, March 24, 1928

Claire Windsor is being starred by Columbia Pictures in "Fashion Madness," a production upon which Columbia Studio officials have lavished ample time and lots of money.

Byron Haskin Will Direct "The Siren"

Byron Haskin's first assignment under his recently signed Columbia contract is the direction of "The Siren," a society drama which introduces Tom Moore and Dorothy Revier as a new romantic team.

"The Siren" revolves around a unique situation. A man so disfigured by fire that he can pass himself off for dead, revenges himself on a girl by having her accused for his supposed murder. The action moves from the society haunts where fortunes are won and lost at cards to a gripping murder trial, and the death scaffolding in a prison courtyard.

Miss Revier appears in the title role, as the beautiful girl who unwittingly becomes the decoy for a card sharp.

Ace of "Western" Stars Plans to Travel in Europe or South America, While He Decides Future Career

SEVERAL MONTHS ago *Moving Picture World* published exclusively the fact that Tom Mix and Fox would part company early in 1928.

In an interview with Jack Hill, Mix's personal representative, *Moving Picture World* this week learned that March 24 will mark the date when Mix will move saddle and horses off the Fox lot. On that date his contract with Fox, which has been in effect for the past ten years, will expire.

Mix will then take a six months vacation, which will include either a trip to South America or to Europe, during which time he "will make up his mind what he is going to do in the future."

"He has lots of offers from all fields of endeavor," Hill said. "He has been offered everything from the presidency of a large insurance company to the head of a circus, and guiding the destinies of a steamship company."

Asked if Mix had considered any of these offers, Hill replied that he had discussed several of them which had appealed to him, but had no occasion to come to an immediate decision in view of the fact that "he has a few dollars to get by on until he picks his next job." Hill places Mix's wealth at several millions of dollars.

Pressed for a few more details concerning the possibilities of the star's business relations with Fox after March 24th, Hill said that they were "very, very doubtful." He observed that there is no longer any thrill for Mix in turning out seven and nine pictures a year; that such work for Mix has become routine and especially in the past year, has bordered more and more on the class of drudgery.

Hill said that if Mix should decide to return to the screen, he will never do so in the role of an independent producer. Hill assured representative of *The World* that Mix will always make only Western pictures.

There has been considerable talk of Mix leaving the Fox fold for some time. The talk also has credited Mix with a desire to secure a United Artists release and produce about two or three spectacular Westerns, per year.

From a close study of the situation and from a knowledge gained from sources inside the Fox lot, it is believed that Mix will welcome a new contract from Fox, should that company cut down the present Mix production schedule considerably.

Wesco P. A. News

Jeff Lazarus, director of advertising and publicity for West Coast Theatres, Inc., has announced the following changes in his staff for Los Angeles: Robert Dorman, transferred from Loew's State to the new United Artists Theatre (open in December); Mel Riddle from the Million Dollar to Loew's State and Charles Kurtzman to the Million Dollar. Duke Orbach, former freelance publicist, is now holding down the publicity desk at the Boulevard Theatre.

Miljan Weds Miss Hale

John Miljan, Warner Bros. player, was married last week to Victoire Hale at his home on North Highland avenue, Los Angeles. Judge Valentine performed the ceremony.

PHILIP BARTHOLOMAE

PHILIP BARTHOLOMAE

By Tom Waller

IT'S 50-50.

The successful writer can make as much money writing plays as he can by banging out original stories for the screen.

Despite the evenness of the financial return from typewriting for the legitimate and silent dramas the movies keep a writer busier. Consequently they offer him a speedier variety.

IT IS this variety which is causing Philip Bartholomae, writer of a dozen Broadway curtain hits, to tighten his grip on a nicely upholstered chair in a little office in the First National studios and to begin to use the word permanency in speaking of his relations with filmdom.

With the exception of a few months with Pathe just before America entered the war, Bartholomae's present affiliation with First National marks his debut as a screen writer. This period dates back to early last May when Bartholomae was signed to a three months' contract during which the studio would give him his opportunity and he would decide whether he desired to avail himself of the opportunity to write for the screen.

IN A CHAT with the writer, Bartholomae made some observations which are particularly interesting in view of the fact that the material for the same has been gathered within a period of six months; six, because Bartholomae decided to remain in Burbank and six because Burbank is realizing a rapidly growing factor in screen writing in Bartholomae.

Bartholomae believes that big studios will always find it necessary to maintain staffs of writers. In this respect, he says, not so much because of original stories or continuities but mainly because of the adaptations which in themselves require expert handling by writers trained in screen work.

AND not every writer can write for the screen, **Bartholomae** stated in substantiating his point that the literary field in filmdom will, before very long, be open to only specialists. While the play is essentially conversation and the novel description, the screen story is all action. Before a play or a novel is available for the screen it must be strained in a verbal sense so that each and every phrase will sound nice only in moving figures and animate things before the camera.

Such straining requires a thorough technical training which the most successful playwright does not possess and in which the choicest grammarian is also lacking.

THIS brilliant New York playwright admitted that he has been absorbing studio atmosphere and detail in order to acquire the training which he outlined. In his six months in Burbank he stated that he has kept himself busy every day, doing, as he describes it:

"A little bit of everything."

ASKED if writing originals for the screen was as self-satisfying to one's little ego as writing plays, in that complaints are so frequently heard among writers in Hollywood that they wrote one story and an entirely different subject reached the screen, Bartholomae said that all was not smooth sailing with the playwright. Very often, he stated, miscasting will cause an illusion, the antithesis of that intended by the playwright, to result when the play is produced. Of all classes of writing only one, the novel, seems to go direct from the author to the public, he remarked.

"There are a lot more reasons for changing original stories than one would think. I am beginning to appreciate that fact more and more each day," he smiled.

FOR himself, Bartholomae said that he did not as yet know whether he would concentrate on writing originals. "I have another year to learn the game," he stated.

By "another year" we gathered that Bartholomae will then decide whether he will devote the major part of his career to the screen, or whether he will wander back to Broadway. From our general chat with Bartholomae we believe that he is sold on the picture game and that future stage writings from him will be few and far between.

EVEN though there has been a cessation of his activities as a playwright, checks for royalties from various of his plays which are on the road constantly remind him in his Burbank office of the typewriter he left back in New York.

Pressing him for a very rough estimate of the moneys he has averaged in royalties alone, Bartholomae stated that checks in this respect have been coming in during the past decade at the rate of $5,000 and $10,000 per year—mostly $10,000.

"That is one of the material satisfactions in writing a successful play," he said. "Checks keep coming in at times when you least expect them and often at times when you have almost forgotten the play."

AS proof of this statement he referred to two checks which he had received only a few days before from stock companies playing his "Over Night" in Jacksonville and Topeka. The interesting point about "Over Night" still feeding the Bartholomae bank account is that this play was the writer's first effort and realized its initial opening in New York back in 1912.

"Very Good, Eddie," which ran for over a year on Broadway and which is said to have been the first successful intimate musical comedy, is one of Bartholomae's "originals" for the stage.

THE ORIGINAL Greenwich Village Follies is another. "Tangerine," "Barnum Was Right" and "When Dreams Come True" will also brighten the most rusty memory about what Baltholomae has accomplished on Broadway.

Bartholomae said that while the newspaper game is a great opportunity for all-around training, it had never lured him, even in his college days, because of its notoriously small remuneration.

FINDING magazine work more profitable, he stated that he had interested himself in this phase of literature for a time. The play "bug" had nipped him in his college days in Heidelberg and the Polytechnic Institute, Troy, N. Y., so that magazine writing eventually became sandwiched in between his efforts for the stage.

Broadway Playwright On Motion Picture Scripts

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

LEATRICE JOY
Now Starring
in
"THE BLUE DANUBE"
for
Cecil B. DeMille

MICHAEL CURTIZ
Director
Warner Bros.

Philip Bartholomae
First National
EASTERN REPRESENTATIVE
Cora Wilkenning
475 Fifth Ave., N. Y. C.
Tel. Ashland 5337
WESTERN REPRESENTATIVE
Maxine Alton
44 S. Harper Ave., Los Angeles, Cal.
Tel. WH. 8289

Warner Oland
Now Playing in
"Stand and Deliver"
C. B. DeMille Prod.
(Ernest S. Cowell, Mgr.)

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

★ Studio Row ★

OTTO MATIESEN, young Danish actor, has been signed by Technicolor to play the part of Napoleon in "Napoleon and Josephine" to be directed by Roy Neill. Margaret Livingstone plays Josephine.

* * *

"THE DEVIL" has been selected by Universal as Conrad Veidt's next starring production to follow "The Man Who Laughs," now being filmed.

* * *

GLENN TRYON'S next picture following "Hot Heels" will be "The Grandstander.' Earl Snell is now preparing the script from an original story by himself. This is a Universal production.

* * *

DAN WOLHEIM, brother of Louis Wolheim, has been signed by Warners for a role in Dolores Costello's starring picture, "Tenderloin."

* * *

"THE SHEPHERD OF THE HILLS," directed by Al Rogell for First National, is now in the cutting room.

* * *

WILLIAM BEAUDINE will direct Laura LaPlante next in "Home, James" for Universal.

* * *

SUE CAROL, one of the newcomers on the screen who seems to be forging to the front with great rapidity, has been signed by DeMille for the lead opposite William Boyd in "The Skyscraper."

* * *

ERNEST VAJDA, playwright, author and scenarist, has been elevated to the berth of a supervisor for Paramount by B. P. Schulberg, associate producer.

* * *

ARNOLD KENT has been assigned an important role in George Bancroft's next starring picture for Paramount. Victor Schertzinger will be the director.

* * *

"HIS NIGHT" has been chosen as the title of Ramon Novarro's latest M-G-M vehicle.

* * *

M-G-M has signed Dore Davidson, who recently closed an engagement on the New York stage, for one of the principal supporting roles in Norma Shearer's latest productions.

* * *

F. HARMON WEIGHT, who is to be the director for DeMille's "Midnight Madness," started his film career as an assistant director. Two years later he was given his first directorial assignment in directing "The Man Who Played God," a George Arliss production.

JOSEPH JACKSON is now titling "The Little Snob" for Warner Brothers, in which May McAvoy is starred.

* * *

MALCOLM STUART BOYLAN is now engaged in titling "Come to My House" for Fox.

* * *

VICTOR HEERMAN is about ready to start direction of his next production for Fox. His first was "Ladies Must Dress," with Virginia Valli.

* * *

PRODUCTION has started at Universal on "Thoroughbreds," a race track story adapted from the magazine story, "The Frog," by the late Gerald Beaumont. The cast includes Marian Nixon, Richard Walling, Sam DeGrasse, Montagu Love, Otis Harlan, David Torrence, Mary Nolan, Claire McDowell Johnny Fox and Hayden Stevenson.

* * *

GEORGE LEWIS and Dorothy Gulliver have the featured roles in Universal's "Honeymoon Flats."

* * *

"LILAC TIME," in which Colleen Moore will be starred by First National, will go into production in about a week.

* * *

CHARLIE MURRAY, First National comedian, has been appointed a member of the advisory board of the Bank of Italy, Hollywood branch.

* * *

JULANNE JOHNSON, Hedda Hopper and Loretta Young have been added to the cast of "The Whip Woman," Robert Kane production for First National. Sally O'Neil has been signed by Kane for his next production, "The Mad Hour."

* * *

FRANK BROWNLEE and Fred Obeck have been added to the cast of Harry Langdon's latest feature comedy, "The Chaser."

* * *

GEORGE SIDNEY has been loaned by First National to M-G-M for a supporting role in Norma Shearer's latest picture.

* * *

GARY COOPER replaces Charles Rogers as the male lead in Clara Bow's next starring picture for Paramount, "Red Hair." The change was necessitated by the fact that Rogers is kept busy in "Abie's Irish Rose."

* * *

AL SANTELL has been selected by First National to direct Richard Barthelmess in "The Little Shepherd of Kingdom Come." Bess Meredyth is writing the continuity.

DeMille Studio Joins With United Artists In Denial of "Shut Down"

WITH the mid-winter vacation at the Warner Brothers Studio starting, reports have been rampant throughout Hollywood that United Artists will be next to close temporarily, to be followed by a lay-off at the DeMille studios. The reports of several weeks ago mentioned the Paramount studios.

A check-up met with a denial at United Artists, and a decidedly vigorous denial at the DeMille plant. At the Culver City studio it was said that seven pictures will reach only their first stage of production within the next two weeks. This schedule will include DeMille's personal super-special. In January, between four and five pictures will be added to this list.

While activity on the big United Artists lot has been dormant during the last six weeks, no word that any shut-down was being contemplated was to be heard on the lot. At the present time John Barrymore's latest vehicle, "The Tempest" is the only picture in the shooting stage.

That the later part of January, however, will witness a renewal in activities was the official assurance.

F B O Moves to Eliminate Wholesale Preview Showings

FBO PICTURES CORPORATION is taking the initial step in reducing preview showings which seem to have become a fad in Hollywood, especially during the past six months.

From now on, only comedies or pictures with laughs will enjoy a pre-release showing before the local public.

William Le Baron, studio chieftain, is credited with being directly responsible for this movement. His views in this respect, are that competent producers know the construction and technique of drama, so that they may edit drama on the screen in the privacy of their studios just as successfully as they can with the reaction of a preview audience on the record.

In the case of comedy, however, the audience must judge for a competent clocking of laughs.

Another reason for limiting pictures on the preview schedule, is a belief that a preview takes the edge off the picture when it has its first run in the town where it was unofficially projected. It is pointed out that previews are becoming so numerous here that Los Angeles fans are gradually becoming "spoiled"; that the sun spot flashing from the roof of a theatre into the sky indicates the night on which two pictures can be seen for the price of one. This, it is said, tends to make preview shoppers out of many of the local fans, who feel that a demonstration is required of them and they applaud quite often at a preview, when, if the same picture were shown in the same theatre on its official run, there would be silence.

N. Y. Conference Welded Industry, Says Mayer

Louis B. Mayer, in charge of production at the M-G-M studios, is back from the East with the statement that producers and exhibitors are closer together today than ever before, as a result of the trade conference recently held in New York.

Mayer brought home with him an extensive producing schedule for the Culver City plant.

Mix Returns

Tom Mix and his company are back in Los Angeles after taking scenes for "A Horseman of the Plains," a forthcoming Fox production at Prescott, Arizona.

Noah Beery Signed By Samuel Goldwyn

Samuel Goldwyn has signed Noah Beery for the part of the Duke of Alva in "Leatherface," the newest Ronald Colman-Vilma Banky feature.

The Alice D. G. Miller adaptation of the Baroness Orczy novel goes into production this week under its original name, "Flower of Spain" having been discarded.

Fox's "White Silence"

"White Silence" will be Lew Seiler's next picture for Fox Films. Becky Gardner is working on the screen adaptation and the production will be made under the supervision of Philip Klein. Seiler just finished "Wolf Fangs," featuring the dog star, Thunder.

Hollywood Preview

"Casey Jones"

(Rayart Pictures Corporation)

THIS BEING AN ERA of screen glorification, we now have the celebrated engineer of "Casey Jones" on the screen by Trem Carr, who produces for release through Rayart. Carr has taken the famous song and transferred it to the screen with Ralph Lewis in the title role.

The picture was reviewed in Hollywood this week. It received a cordial reception from the capacity house that witnessed the screening. It is becoming more difficult to satisfy Hollywood audiences, that make a specialty of following the pre-views which are nightly occurrences here. They are blasé and critical and not given to placing the stamp of approval on a new picture unless it has appeal and provides satisfactory entertainment. Carr, therefore, has reason to feel elated by the reception accorded "Casey Jones," his latest screen effort.

The players appear to have been all chosen with a discriminating eye, and as a result each individual member of the cast is ideally adapted for the character he or she is called upon to portray.

Jason Robards, as the son of Casey Jones, has the romantic male lead, carrying the love interest with Ann Sheridan. Robards does commendable work.

Al St. John provides the comedy relief as the fireman, while Kate Price, Brooks Benedict and a youngster named Violet Kain handle the other featured roles.

Carr has combined comedy and pathos with melodrama in the production. The action is rapid, with a tear following a smile and *vice versa*. The battle between Casey and the bandits in the engine cab, when their attempt to wreck the Limited is frustrated, is replete with thrills.

Lewis and St. John get over some mirthful comedy early in the picture. Lewis' tragic transformation from the happy-go-lucky railroad pilot to the heart-stricken father, when his little daughter is killed while standing on a siding in the path of a runaway train, is gripping, and tugs at the heart strings.

Despite the tragedy, Casey, ever the trained railroad man, flecks a tear from his eye, opens the throttle of the Limited and continues on his way in order that the train may be on schedule.

The picture has box-office potentialities and figures to be well received. Charles J. Hunt directed it and Arthur Hoerl is responsible for the screen story.

Production Activities In West Coast Studios

F. B. O.
Christie
Chadwick
Educational
Roach

F B O

RALPH INCE is rapidly bringing to a close production on "Chicago After Midnight," a story of the underworld. Besides directing the picture, Ince is also playing the leading male role, with Jola Mendez as the feminine lead. In the supporting cast are: Helen Jerome Eddy, James Mason, Ole Ness, Christian Frank and Frank Mills.

Considerable interest is being evidenced by studio officials in the work of Mills. Until recently he was a "prop" man on the FBO "lot." Ince, seeing screen possibilities in Mills, gave him a part in "Chicago After Midnight." He plays an underworld character and does it to perfection.

The screen version was adapted by Enid Hibbard from a story by Charles Harris.

BUZZ BARTON, Juvenile Western star, is busy on "The Fighting Red Head." Duane Thompson, Edmund Cobb, Edward Hearne, Milburn Morante and Bob Fleming have the supporting roles.

The story is an original by E. A. Patterson and Frank Howard Clark did the adaptation.

BOB DeLACEY has just finished directing "When The Law Rides" with Tom Tyler. Frank Howard Clark did the original and it has a different twist for a Western. Oliver Drake turned out the continuity. Jane Reid, Harry Woods, Barney Furey and Charles Thurston are the other players.

BOB STEELE is being directed by Wallace Fox in "The Man in the Rough," with Marjorie King as his leading woman. Tom Lingham, William Bailey and Jay Morley are also in the cast. The story is an original by W. C. Tuttle and the adaptation by Frank Howard Clark.

THE FIFTH and concluding company in production is "Fangs of the Wild," in which Ranger, the canine star, is featured. Jerome Storm is directing. Sam Nelson, Dorothy Kitchen and Sid Crossley have the supporting roles.

Christie

AL CHRISTIE'S big comedy special, "Tillie's Punctured Romance" is holding outstanding interest at the comedy studio from a production standpoint. The rejuvenated side-splitter will be finished in about three weeks.

Additions to the original cast include Kalla Pasha, Tom Kennedy, Babe London and Mickey Bennett. The leading roles are played by W. C. Fields, Chester Conklin, Louise Fazenda, Mack Swain, Doris Hill and Grant Withers. Edward Sutherland is directing.

Three two-reelers are also in production.

JACK DUFFY is being featured in a comedy dealing with a small town fire department. Gail Lloyd, Jimmy Harrison and Gale Henry are supporting Duffy and William Watson is directing.

NEIL BURNS is doing a laugh with a charity bazaar background. Hal Beaudine is directing and Doris Dawson plays the feminine lead.

ANNE CORNWALL is being featured in a college comedy and is supported by Jack Duffy, and Jimmy Harrison. Robert Kerr is the director.

No story credits were available on any of these three productions.

Chadwick

THE CHADWICK STUDIO is still quiet, but a picture is scheduled to go into production in about a fortnight.

Educational

TWO COMEDY UNITS are in production at the Educational studio, with two others scheduled to get underway the first of next week.

Of the two companies now working, one is a Cameo unit that is just starting work under the direction of Jules White.

THE OTHER stars "Big Boy" in a story written by the combined staff. Charles Lamont is directing and the cast includes, Eve Thatcher, Jackie Levine, Dan Crimmins and other lesser known players.

Roach

PRODUCTION has started at Hal Roach's on Max Davidson's next starring two reeler. The story is being filmed minus a title. In the supporting cast are: Viola Richard, Thelma Hill and Spec O'Donnell. Fred Guiol is directing.

THE only other comedy in actual production this week is "Our Gang" indulging in a little mirthquake called "A Rainy Day." As the title implies this has something to do with a downpour and should result in a comedy uproar.

ROBERT McGOWEN is directing the juvenile comedians.

J. J. Franklin In Charge Of L. A. Wesco Theatres

J. J. Franklin, of Portland, will have charge of the newly created Los Angeles Division of West Coast Theatres, according to an announcement by Harold B. Franklin, president of West Coast Theatres, Inc. Houses in Glendale, Pasadena, Hollywood, Beverly Hills and all Los Angeles will come under his authority.

Harry Arthur will continue to be in charge of the balance of the Southern Division. In this way supervision will be intensified over all theatres in the Southern Division.

David Wark Griffith, United Artists producer, and Corinne Griffith, United Artists star, are related. You can tell your patrons that D. W.'s great grandfather was Miss Griffith's great, great grandmother's uncle. Both families originated in Virginia, as D. W. here points out from the actual genealogy.

Germans Praise Brown's Direction of M-G-M Film

Clarence Brown, director of M-G-M's "Flesh and the Devil," is much elated by the glowing tributes paid his production by German critics.

The picture recently completed an extended engagement at the Gloria Palast, one of the big houses in Berlin.

Several reviews which Brown has received have been of a laudatory nature and commend him on the excellence of his finished production.

Fox Borrows Players For McLaglen Picture

Louise Brooks has been borrowed from Paramount by Fox for one of the important women roles in Victor McLaglen's current production, "A Girl in Every Port."

Myrna Loy was also borrowed from Warner Brothers to play the part of the Chinese girl in the story.

Gladys Brockwell and Robert Armstrong, well-known stage star, are also in the cast with McLaglen.

Through the Box-Office Window

Reviewers' Views On Feature Films

"The Gaucho"

Latest Accomplishment of Douglas Fairbanks Proves Hundred Percent Popular Entertainment

SWIFT-MOVING, thrilling and fascinating as a prairie fire, "The Gaucho" romps under the wire an easy winner in the box-office sweepstakes. It is no "wonder film," no magnum opus, no epoch-making masterpiece, but what is far more important to you, it is a bang-up box-office beauty, one hundred per cent. present and accounted for in entertainment value. Any audience anywhere will enjoy this one with zest equalled only by that which will be experienced by the wise showmen who book it when it comes to counting up the gross. It can't miss.

The story itself is ideal for cinematic purposes. Which is not astonishing, considering the fact that the author, Elton Thomas, is Doug himself. There is suspense, menace, love-interest, religion, a wealth of comedy, and, of course, the enthralling acrobatics of the ever-agile star. Every requisite of motion picture entertainment is present in just the proper proportion, and is served up in the lavish fashion which is in the finest production tradition of Fairbanks and of United Artists.

Many of the scenes are of surpassing beauty. The background against which the stirring tale is limned is at all times pleasing to the eye, and more than occasionally provocative of gasping admiration.

The direction of F. Richard Jones is a desirable combination of art and box-office angles, with frequent moments approaching the inspirational.

The picture is by no means bullet-proof. There are flaws aplenty. But they are forgotten in the final acid test. When the "end" is flashed, the verdict must be unanimous for a thoroughly enjoyable photoplay.

In its present form the cutting is faulty. Thus in spots the continuity is not all that it might be. Some episodes are limited to three foot flashes, which are a bit confusing and irritating.

The presence of the gruesome leper is overly stressed. The macabre note intrudes too frequently. Re-editing to eliminate shots of this disagreeable creature with the exception of what footage is absolutely essential to plant his presence will remove the one repellant feature. *Moving Picture World* understands that this alteration has already been made.

On the credit side of the ledger there are far more entries. One of the big scenes depicts the stampede of a vast herd of steers. Another is a medium shot showing an entire house being moved by the riders who have tied their ropes to its beams. There are dozens of thrilling episodes in which the centaurs of the pampas tear hell-for-leather across the screen.

If Doug is a hundred per cent. in "The Gaucho," this new kid find, Lupe Velez, is scarcely less. She seems to have not only "it," but everything. Her emotional scenes breathe passion. When comedy has the call, she proves that she knows how to register a sense of humor. Her work may lack the finish of the cultivated actress, but it is broad and vibrant in strength and color. There may be crudity. But there is also character. In appearance and action she is a miniature Dolores Del Rio.

Fairbanks, himself, has added the usual interesting new tricks to his cavernous bag of old ones. This time he stresses bits of business with an inevitable cigarette, and lights matches with his thumbnail. His agility is simply amazing. His stunts eclipse the acrobatics of a professional gymnast, and are sure to bring the "ohs" and "ahs" of astonished approbation.

Each member of the cast acquits himself with utmost credit. Each deserves special mention. Michael Vavitch is a comic villain who manages to get a giggle from the audience even in the capacity of a sort of assistant "menace." Charles Stevens is great, cast in a perfect type, and Gustav von Seyffertitz is a threatening tyrant. Eve Southern plays the calm-visaged nun. And a child named Germaine Greear does justice to the role of the same cloistered spirit as a child. Nigel de Brulier is convincing as the padre.

There is a surprise for your patrons in the unheralded flashes of Mary Pickford who personifies Our Lady of the Miracle in the shots where the ill and broken are mended.

"The Gaucho" Will Make a Bank of Your Box-Office.

Joseph M. Schenck Presents
Douglas Fairbanks as
"The Gaucho"
Story by Elton Thomas
Direction by F. Richard Jones
A United Artists Picture
THE CAST:

The Mountain Girl.....**Lupe Velez**
Girl of the Shrine..... **Eve Southern** / **Geraine Greear**
Ruiz.....**Gustav von Seyffertitz**
Ruiz's Lieutenant.....**Michael Vavitch**
Gaucho's Lieutenant.....**Charles Stevens**
Padre.....**Nigel de Brulier**
Victim of Black Doom...**Albert MacQuarrie**
The Gaucho.....**Douglas Fairbanks**

Length—9,265 Feet

The Gaucho, a pagan bandit, accompanied by his sweetheart and his troop, captures the City of the Miracle, where the Virgin has appeared to effect cures. He is contaminated by a revengeful victim of the "black doom" whom the Gaucho has ordered to destroy himself, and is cured of the dread malady through faith in prayer and the ministrations of the Virgin of the Shrine. His jealous sweetheart betrays him to the tyrant, Ruiz, but he escapes, recapturing the city by stampeding a herd of steers. He marries his inamorata and as ruler of the city sets up the Ten Commandments as its code of law.

"A Hero for a Night"

Glenn Tryon Gets Off to a Flying Start As a Universal Star; Packs a Kit Full of Gags

GLENN TRYON, in his initial starring vehicle for Universal takes this uproarious burlesque on aviation, hurls it aloft to high altitudes of hilarity, twists its propeller to an unbroken array of gags, flaps its wings into continued realms of mirth, and makes it hum with action throughout.

Good old hokum of the most fundamental order gilds the scene and Tryon's unfailing smile and "village hecker" mannerisms guide the plot. The crowd took to it and roared its approval.

The story is pure farce, with overtones of sly, satirical digs at the epidemic of trans-Atlantic aviation which seems to have caught aspirants to world-wide fame in a demon clutch. Glenn sails along in an irrepressible momentum of gaiety and imperviousness to difficulties which is contagious, to say the least. To be sure, the material, from a story standpoint, is pure nonsense, but of that entertaining kind which gives patrons a good time in the theatre.

No opportunities for playing on the susceptibilities of the dear old public have been overlooked, at one instance a large portrait of Lindberg being injected into the scene, with a consequent rise of handclapping out of the audience. From start to finish, it is Tryon who puts the works over to a "fare-thee-well" with his robust clowning.

A Real Bag of Laughs for Everybody.

Universal Pictures Corp. Presents
Glenn Tryon in
"A Hero for a Night"
Directed by William James Craft

THE CAST:

Hiram Hastings.....**Glenn Tryon**
Mary Sloan.....**Patsy Ruth Miller**
Fred Knox.....**Lloyd Whitlock**
Samuel Sloan.....**Burr McIntosh**
Nurse Mack.....**Ruth Dwyer**

Length 5,711 Feet

Hiram Hastings, a taxi driver, gets the itch to cross the Atlantic in an airplane, and determines to sell Samuel Sloan the idea of backing him. First, Hiram ingratiates himself with Sloan's daughter, and finally gets both of them in a plane, presumably to fly to New York, but is carried away out of his course and the next day lands in Russia. Thus, unexpectedly, a singular fate crowns his efforts with success.

"Breakfast At Sunrise"

Connie Talmadge Sprinkles Paprika on Entertaining Comedy with French Dressing

THE FINE HAND of Mal St. Clair is evident throughout this frothy dish of cinematics. It is very shrewdly endowed with the directorial tid-bits that we've come to expect from St. Clair, such as full screen close-ups in which the silent lips of a principal are made to speak volumes through the more eloquent arch of an eyelash.

Offhand, this would sound as though its direct appeal would be to those with an appreciation of the finer subtleties of screen play, and though this is by no means untrue, yet the insertion of good, straightforward light comedy and the excellent acting by Constance Talmadge and Don Alvarado make it the kind of entertainment that appeals to a wide range of customers.

The reference to the directors shrewdness is made in the point that though the theme, the setting with a sophisticated cross-section of life as it is lived in Paris, the general manner of telling the tale is by no means too sophisticated for general tastes or comprehension.

Connie is not the youthful, wispy creature of a season or two ago, the tell-tale marks of time's frosty fingers showing in a few of the close-ups, but this is amply counterbalanced by her vivacity, her exquisite screen presence and a certain wistfulness which never fails to score. Alvarado will make many feminine heart go pitter patter.

Breakfast Before Sunrise Offers Good Evening of Pleasure.

Joseph M. Schenck Presents
Constance Talmadge in
"Breakfast at Sunrise"
Directed by Mal St. Clair
A First National Picture
THE CAST:

Madeleine ..... **Constance Talmadge**
Loulou ..... **Alice White**
Marquis ..... **Bryant Washburn**
Georgianna ..... **Paulette Duval**
Queen ..... **Marie Dressler**
Champignol ..... **Albert Gran**
General ..... **Burr McIntosh**

Length—5,100 Feet

Chance throws a young couple with a common grievance, into close company. Both have been jilted by their respected betrotheds. In a plan to win back their former flames through jealousy, the strangers consent to marry until their former sweethearts should come back to them, whence they would divorce. Fate decrees otherwise and they remain happily married.

"Hook and Ladder No. 9"

Splendid Cast Interprets F B O's Heart-Gripping Story of Love, Worked Out Amid Stirring Scenes

INVOLVING a triangle consisting of Cornelius Keefe, Edward Hearn and Dione Ellis, the FBO picture, "Hook and Ladder No. 9," as its title implies, is a story of the fire laddies.

Dan loves Mary, but is too bashful to tell her. She and Dan's war buddy, also a fireman, meet and it is love at first sight. This buddy, Johnny, wins her just as Dan summons enough courage to propose. Thinking he has been double-crossed, he attacks Johnny and then sulks, spurning all efforts at reconciliation until Mary's home catches on fire. Dan aids Johnny in saving Mary and the baby and then realizes his own selfishness.

It is a pleasing little heart-interest story with several good touches, and will hold the spectators' interest and attention. Although the action all takes place in the atmosphere of the fire department, so far as the intimate story of these two lads and a girl is concerned, it could just as well take place in any walk of life. The fire department, however, gives an opportunity for a melodramatic thrill climax which is good audience material. There is real punch in the scene where the "pendulum" is employed. That is, Johnny leaning over the roof holds Dan head downward as he grasps Mary on a window ledge and then they swing until she is able to throw one leg over the edge of the roof and is grabbed by the other firemen.

Keefe and Dione Ellis are the nominal leads, although Edward Hearn gets the bulk of the opportunities. All three gives good performances, although Hearn is handicapped from an audience standpoint by a slackening of sympathy when he so stubbornly sulks and refuses to make friends with the others.

Excellent Box-Office Hook-up.

Joseph P. Kennedy Presents
"Hook and Ladder No. 9"
From the story by John Moroso
Directed by F. Harmon Weight
An FBO Picture
CAST:

Johnny Graham ..... **Cornelius Keefe**
Dan Duffy ..... **Edward Hearn**
Mother Smith ..... **Lucy Beaumont**
Mary Smith ..... **Dione Ellis**
Chief Finnerby ..... **Thomas L. Brower**
Joker ..... **Johnny Gough**

Length—5,240 Feet

The author has woven a love triangle into a charming story, in which two firemen, buddies at work, fall in love with a girl and the loser takes his misfortune to heart. In the great emergency, when firemen are called

"The Gorilla"

Runs Gamut of Entertainment Elements —Thrills, Hysterics, Shivers and Laughs

"THE GORILLA" carries out one of the essential objects of motion picture entertainment to a nicety—it offers a haven of refuge to those who haunt the theatre for a jolly good time. It is pure theatre from start to finish, which is to say that it runs the gamut of elements that provide for farce, tension, comic relief and dramatic action.

As is often the case in the transition of a stage play to the screen, the story finds improved scope for settings, by-play and general atmosphere, nor has anything of moment in the original been lost in the screen adaptation. If the sprightly dialogue in the former is missing, it is amply compensated by the titles. These are a credit to the person who wrote them, enhancing the comedy motif with emphasis and coherence, which is after all the only real real mission of titles.

The action and the theme are done with broad, bold strokes, making little pretence at reality, thus inviting the spectator in on the game, as it were, but at no time, until the climax of the story, is the solution obvious. The interest is sustained until the last scene.

Charles Murray and Fred Kelcey do a job as comedy detectives that will find them much sought after for work of this kind in the future. The whole cast, in fact, is ideally suited to the various parts, our old friend, Tully Marshall, in particular, delivering an eccentric role worthy of his high reputation. An excellent brand of exceedingly fine trouping all around.

"The Gorilla" offers a plain straight road to box-office satisfaction.

First National Pictures Presents
"THE GORILLA"
From the play by Ralph Spence
Directed by Al Santell
The Cast

Garrity ..... Charlie Murray
Mulligan ..... Fred Kelsey
Alice Townsend ..... Alice Day
Uriah Townsend ..... Tully Marshall
Cyrus Townsend ..... Claude Gillingwater
Stevens ..... Walter Pidgeon
Marsden ..... Gaston Glass
The Reporter ..... Brooks Benedict

Length, 7,133 Feet

Cyrus Townsend is murdered, under circumstances which suggest that the crime was committed either by his secretary or a gorilla, reported to be roaming in the city. Detectives Mulligan and McGarrity are called in to solve the case, and after a racking series of adventures in the house of the dead man, finally blunder on the guilty man.

"Good Time Charley"

Warner Bros. Use Splendid "Stock Company" Cast To Put Over a Fine Comedy-Drama of Stage Life

Warner Bros. Present
"Good Time Charley"
With Warner Oland, Helene Costello and Clyde Cook
Story by D. F. Zanuck
Directed by Michael Curtiz
THE CAST:

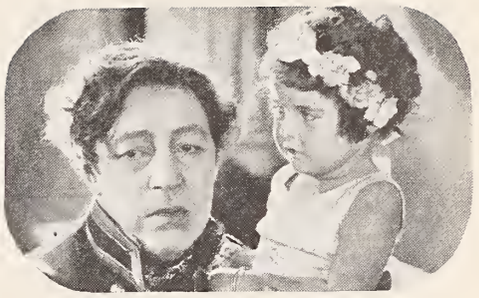
Charles Edward Keene.....Warner Oland
Rosita Keene.....Helene Costello
Bill Collins.....Clyde Cook
John Hartwell.....Montagu Love
Helene Keene.....Julanne Johnston
John Hartwell, Jr.....Hugh Allen

Length—6,302 Feet

Charles Edward Keene ("Good Time Charley"), a song and dance man, imbued with the idea that he is a great actor, is bereft when his wife dies in a fall when trying to evade the advances of Hartwell. Fifteen years later his daughter wins success on Broadway under Hartwell's management. The latter's son elopes with the girl, and abandons her. Keene becomes blind, and later learns who killed his wife. He seeks to slay Hartwell, and believes he has, but Hartwell and his son quit New York in disgrace. The daughter later finds her father in the actor's home, and, having won fame and fortune for herself, she takes both the father and Bill Collins to her home.

WARNER BROS. have thrown their stock company into this offering, and the net result is six reels of comedy-drama that seem, in the judgment of the reviewer, an exceptionally good box-office booking for any type of theatre. Eliminating stars, and giving Helene Costello, Warner Oland, Clyde Cook and Montagu Love every opportunity to demonstrate the value of a stock cast, Warner Bros. have won their point. Roxy, at the Roxy, swung it to success, his patrons approving of it in every way.

The direction is away above the average, Mr. Curtiz using just enough of the good old hokum to keep the story intact. Mr. Oland has a role that would appear to have been written around him, and he gives it all he's got. The scenes in which he is blind, whether with his daughter or with his old partner, are always convincing, and invariably done in a natural way. Miss Costello is very good in her role, some of her scenes matching anything she has hitherto achieved.



Clyde Cook has demonstrated his capacity as an all-around capable actor in any sort of type the director has picked for him, and in this picture he alternates between laughter and tears, and takes his fans along with him. He is a valuable member of the Warner Bros. stock company, and as a partner with Louise Fazenda in Warner's laugh films, he never fails to score. Montagu Love is the "heavy" and is cruel at every turn of the narrative, sufficiently so to make his work stand out.

Miss Johnston has little to do, after the opening scenes, but she does it well. The balance of the cast has been picked with rare skill.

"Good Time Charley" Looks Like a Good Time at the Box-Office.

"She's a Sheik"

Constructed Purely to Get the Customer's Laughs Newest Daniels Vehicle Does That Little Thing

FOLLOWING up her success in travesty, Bebe Daniels' newest offering is a combination lampoon on "The Sheik" and "Beau Geste" with a little Douglas Fairbanks on the side. Frankly improbable, it is clever foolery, with a well-spaced succession of laughs culminating in a delightful sequence wherein Bebe fools the border Arabs with a projection of "Beau Knott" using the side of a sand dune for a screen.

The Arabs, led by Kada, the comedy villain, flee in terror from the phantom hordes of legionaires who decline to fall when they are shot and make abject surrender just as the picture changes and "Old Ironsides" comes charging across the desert. This sequence alone could get the picture over, but it is merely the climax to a riot of fun in which Bebe does a lot of ground and lofty tumbling when she is not taming her self-elected fiance precisely as she tamed her pet leopard. The gag men have done nobly by the star, and the result is a broad burlesque that is not without the intelligent appeal of travesty as well as the broader angle of slapstick.

Richard Arlen is a competent second as the coy Frenchman, and William Powell, as the villain, is a clever paraphrase of himself in Beau Geste, and is an admirable foil for Miss Daniels. James Bradbury, Jr., and Bill Franey, as two American motion picture men, help the comedy along, and the others handle completely rather thin material, most of the work going to the three first named. The filming of "Beau Sabreur" permits the use of hundreds of extras in the spirited fight scenes, and altogether the picture is important looking.

"She's a Sheik" Is in the Money Anywhere.

Adolph Zukor and Jesse L. Lasky Present
Bebe Daniels in
"She's a Sheik"
With Richard Arlen and William Powell
A Clarence Badger Production
Story by John McDermott
A Paramount Picture
THE CAST:

Zaida.....Bebe Daniels
Captain Colton.....Richard Arlen
Kada.....William Powell
Wanda Fowler.....Josephine Dunn
Jerry.....James Bradbury, Jr.
Joe.....Bill Franey
Sheik Yusiff Ben Hamad.....Paul McAllister
The Major.....Al Fremont

Length 6,015 Feet

Daughter of a Spanish mother and an Arabian father, Zaida, daughter of Sheik Yusiff Ben Hamad, will have none but a Christian husband, and when the man she picks seems indifferent to the honor, she kidnaps him. But she saves a French detachment in a border war and wins the man of her choice.

"A Bowery Cinderella"

Local Boy Makes Good for Girl Friend by Slamming Villain for Goal; All Happy

Excellent Pictures Presents
"A Bowery Cinderella"
Directed by Burton King
From an original by Melvin Houston
THE CAST:

Nora Denahy.....Gladys Hulette
Larry Dugan.....Pat O'Malley
Bridget Denahy.....Kate Bruce
Ned Chandler.....Ernest Hilliard
Mrs. Chandler.....Rosemary Theby

Length—6,900 Feet

Norah Denahy, in an effort to remove her sick mother to the country, imprudently accepts the help of a society high-stepper, Ned Chandler. Chandler tries to wield this influence in gaining his sordid aims, but is finally foiled by Nora's sweetheart, a reporter, who previously had given up Nora because of her association with Chandler. All ends happily.

THE rasping roar of elevated trains as it jars the nerves and sensibilities of delicate natures, show business with its backstage of beautifully-limbed hoydens kicking high in the air, a villain making a play for an innocent-minded lady fair, a jazz-mad party in an uptown menage—these and other equally gaudy elements redolent of the sure-fire ten, twenty, thirt' melodramas, are thrown into smoothly enough arranged sequences and made to kick out thrills, excitement and what have you.

For the chap who falls under the spell of "A Kiss for Cinderella," a "Bowery Cinderella" will hardly keep him awake nights in anticipation of its coming. But for the person who represents Legion so far as ticket buying goes all over this broad land, a palatable menu is in store.

The plot, the showdown, even the acting, which means not only what the actors are doing at the moment but what you expect they will do the next minute, or for that matter a half-hour later, is all as obvious as a wart on a screen star's nose. Nevertheless, Gladys Hulette is good to look at and a particular attraction when she dons a bathing suit as her dancing costume.

The Regular Ticket for the Program Houses.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

THROW in with Our Gang. If these dependable tips help you book intelligently, dodge lemons and grab money-makers, show your appreciation by sending tips on the pictures you have played. The more reports we can show, the better chance every exhibitor has of getting real help. Every report you send is a blow for better exhibitor conditions. VAN.

FBO

GORILLA HUNT. A very interesting picture. Should bring them in—the title gets 'em. Did a good business on it. Am getting punk prints from Cincinnati. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

GREAT MAIL ROBBERY. (7 reels). A real, honest to goodness picture. Good titleing, real action, and not a bit ovedrawn. Made good money for us. You can't go wrong on this one. Don't be afraid to boost it. C. L. Holcomb, Kinema Theatre, Battle Mountain, Nevada.

First National

McFADDEN'S FLATS. Featured cast. A much advertised picture, but nothing in it. Charles Murray has given better performances in other pictures. Too much slapstick. Paid more. Did average business. M. Vallicha, Capitol Theatre, Karachi, India.

MISS NOBODY. Star, Anna Q. Nilsson. This picture was panned considerably by Harrison, therefore, I used it as a double feature with "The Blond Saint," another First National feature, and found out that either picture was strong enough to stand up alone. Had lots of good comments on "Miss Nobody." The tramps took the house by storm. Tone, fair. Doubtful for Sunday. Not a special. Appeal, eighty per cent. All classes town of 2,900. Admission 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

PALS FIRST. Star, Lloyd Hughes. Double featured with "Tender Hour" and had an exceedingly strong show, which showed results at the box-office. This was another picture which Harrison did not have the exact dope on, but I give him credit of being right most of the time. He said there was nothing to it. There was seven reels in each feature, which made a pretty long show. Tone, just fair. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

THREE'S A CROWD. Star, Harry Langdon. Langdon rather made a drama out of this. Does not stick to straight comedy. The laughs are rather the result of his misfortunes. An interesting picture and will be worth playing. Good for Sunday. Doubtful as special. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WHITE BLACK SHEEP. Star, Richard Barthelmess. Fair both as to production and box-office. Tone, good. Sunday, yes. Special, no. No appeal. General class town of 5,000. Admission 15-35. Carl E. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

Fox

ANKLES PREFERRED. Star, Madge Bellamy. Just a fair picture. Good leg show if that is wanted, but did not pull for me. Tone and appeal, fair. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CANYON OF LIGHT. Star, Tom Mix. Report this one as good. Not as big as some of this star's latest pictures, but it made a fine show with shorts. Tone, okay. Not a special. Fair appeal. Farm and town class town of 600. Admission 10-30. Liberty Theatre, Harrisville, Michigan.

THE COUNTRY BEYOND. Star, Olive Borden. Wonderful. This picture had real drawing power and for once I cheated Bill Fox on the price. It's a real money maker. Mixed class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

CRADLE SNATCHERS AND IZ ZAT SO. Featured casts. Both good productions that every theatre should play. General class town of 5,000. Admission 15-35. Carl E. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

THE LAST TRAIL. Star, Tom Mix. What's the use reporting on Mix. His is always good and never has failed to bring them in for me. Mixed class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

THE MUSIC MASTER. Featured cast. Wonderful picture. This picture should be shown in every town in the United States. Mixed class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SEVENTH HEAVEN. Stars, Janet Gaynor and Charles Farrell. A very clean and intensely interesting love story with a war background. Acting and directing is all you can desire. I never saw anything exactly like this before. Human story, and with situations well handled. All that you wish in a picture can be found in this. It seems that the characters in the play are playing it out as in real life. You'll like it. Miss Gaynor is wonderful. Special, you bet. C. G. Brothers, Grand Theatre, Grand River, Iowa.

Metro-Goldwyn

AFTER MIDNIGHT. Star Narma Shearer.

Straight from the Shoulder Reports.

From

A. W. SMITH,
IMPERIAL THEATRE,
BANGALORE, (India.)

To

The Moving Picture World,
NEW YORK.

Universal. **First National.**

A welcome member of Our Gang. A special printing for his first report blank. The reports will appear next week.

Good picture. Drew good business from town of higher class. Pleased everyone. John C. Glover, Theatorium (320 seats), Harrisville, Michigan.

BODY AND SOUL. Star cast. A wonderful picture. Great story with star cast. Print new. A special in every way. Metro sure has the pictures. K. W. Brady, Town Hall, Bakersfield, Vermont.

BROWN OF HARVARD. Another good one from Metro. Most all of this company's product that we have used this year have given complete satisfaction. This one is old, but well worth picking up, if you haven't played it. Good for the football season. Good appeal and tone. Sunday, yes. Town of 600. Admission 10-30. E. C. Seventon, Liberty Theatre (260 seats), Harrisville, Michigan.

CALLAHANS AND THE MURPHYS. Featured cast. We also bought this one for the drawing power of the title. It drew heavy, and lots of laughs. Thanks for the reports on it. After I took out a bit it looked better, but I did not take out quite enough. Why, oh why, is all that necessary. Am not a prude and can stand most anything, but have several patrons I wish to keep. No racial differences here. If you play this, look it over. Not good for Sunday. Print, only fair. C. G. Brothers, Grand Theatre, Grand River, Iowa.

CAPTAIN SALVATION. Overdrawn too much to be real good. Should get by if the moral standpoint is properly handled. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

CALIFORNIA. Star, Tim McCoy. Fine picture, well staged. Holds interest. Only I can't see a man with the age and brains and general demeanor of Tim McCoy being a "flapper" chaser. He should have settled down. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

FLAMING FOREST. Stars, Antonio Moreno and Renee Adoree. A good episode of the Northwest. Interesting throughout, with a real Indian fight. This one pleased our patrons and pulled heavy at the box-office. Among one of the best we've ever had from M-G-M. The technicolor is very beautiful. Yes for special and Sunday. Appeal, big. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

FLAMING FOREST. Featured cast. Another story by James Oliver Curwood that went over fine for me. This type of story always pleases and are easy to exploit. We class as very good. Scenery is exceptionally fine. Tone, okay. Sunday, yes. Special, no. E. C. Seventon, Liberty Theatre, Harrisville, Michigan.

FRISCO SALLY LEVY. Star, Sally O'Neill. Good little picture. Had more the second night than the first, which speaks well for the show. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MOCKERY. Star, Lon Chaney. Our audience refused to like it. The efforts by Lon Chaney were appreciated, but not the type small towns crave. Too much foreign intrigue and bolshevism in it. No appeal and bad tone. Sunday and special, no. Farm and town class town of 600. Admission 10-30. Liberty Theatre, Harrisville, Michigan.

MR. WU. Star, Lon Chaney. Good picture. but with an atmosphere that is unpleasant. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ROOKIES. Featured cast. Boys, here's a sure fire hit. If you haven't picked it up yet don't wait another day. That Carl Dane and George K. Arthur are a real find. It broke all my house records for all time on a single day's run. Book it for at least two days and don't be afraid to tell the people about it. We boosted the price and all were well pleased. Tone, good. Appeal, great. E. C. Seventon, Liberty Theatre, Harrisville, Michigan.

THERE YOU ARE. Star, Conrad Nagel. A very good comedy drama. Conrad had his hands full and so did her old man. Interesting and funny enough to hold attention. Comments on this one were good. Tone and appeal, good. Suitable for Sunday. Good print. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WHERE'S THE BOAT?—Charming Barabara Kent, Universal feature player, dances her idea of the "sailor's hornpipe," with the great Pacific Ocean as a background

TILLIE THE TOILER. Star, Marion Davies. Good, better than expected. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

TIN HATS. Star cast. Just a fair war comedy. Seems to me that Cooper and Roach rather hogged the major end of the show. Story rather disconnnected throughout. Just ordinary business. Sunday, no. Print fair. C. G. Brothers, Grand River, Iowa.

TWELVE MILES OUT. Star, John Gilbert. A good picture, but a little rough for the ladies, it being Gilbert. Appeal, fair. Tone, good. Can nearly make it a special. G. A. Brigs, Rex Theatre, Versailles, Illinois.

TWELVE MILES OUT. Star, John Gilbert. While we ran this one hot out of Detroit, and it had a record run there, our adience was a little critical of the type of story, it being the activities of the rum-runner and other lawless elements. Also could not see why the pretty girl should fall in love with the villain. Very good acting, however, for those who like this type of picture. It should register very high. We must class as poor moral tone. Not good for Sunday. Perhaps a special and small audience appeal for small towns. Town of 600. Admission 10-30. E. C. Seventon, Liberty Theatre (260 seats), Harrisville, Michigan.

WANING SEX. Star, Norma Shearer. Boys, here's a pippin. We sure did a nice business with it and it pleased immensely. Norma is a fine actress and while we have not run many of hers here my people like her. Tone, good. Sunday, yes. Special, no. Good appeal. Town of 600. Admission 10-30. E. C. Seventon, Liberty Theatre (260 seats), Harrisville, Michigan.

Paramount

COVERED WAGON. Featured cast. We played this two nights. As old as your old man. The laugh is on me. It broke every house record I ever knew of in this place at 10-25. The second night was as big as the first. The smelling salts quick. Eight reels in tip-top shape. Good weather and business way big. C. G. Brothers, Grand Theatre, Grand River, Iowa.

DRUMS OF THE DESERT. Star cast. Usual Zane Grey Paramount Western, which is saying a great deal. Paramount makes the best Westerns on the market and Zane Grey's name helps a great deal. Mixed class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

EAGLE OF THE SEA. Featured cast. We class this one as a special, due to the audience appeal and the fine work done by the cast. Not another "Sea Hawk," but it sure registers. Tone, okay. Special, yes. High appeal. E. C. Seventon, Liberty Theatre Harrisville, Michigan.

KNOCKOUT REILLY. Star, Richard Dix. A good picture, well acted and pleased ninety per cent., but owing to rain did a poor box-office business. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 350. Admission 15-25. Ira Stonebraker, Allen Theatre, Allen, Kansas.

MAN OF THE FOREST. Star, Jack Holt. Extra good. By all means book it. We did a fine business on it and all were pleased. Good tone. Sunday and special yes. Town of 600. Admission 10-30. E. C. Seventon, Liberty Theatre, Harrisville, Michigan.

ROUGH RIDERS. Star cast. A truly big picture, but not as good at the box-office as Paramount specials usually are. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

Universal

HELD BY THE LAW. Featured cast. A very good type of detective story, but it seemed to drag a little. Most of our patrons don't like detective plots. Appeal, average. M. Vallicha, Capitol Theatre, Karachi, India.

HEY, HEY, COWBOY. Star, Hoot Gibson. Hoot is losing his popularity in this town. However, he draws better than all other Western stars. M. Vallicha, Capitol Theatre, Karachi, India.

Miscellaneous

DESERT GREED. (State Right.) Star, Yackmie Cannutte. This one does fairly good for a Western. It's just like all Westerns. The hero after the girl in a runaway or her father owned a ranch and some crooks were trying to take it, and Cannutte saved the day. Draw small town class. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

Short Subjects

CIRCUS CAPERS. (Educational Comedy.) Star, Poodles Hanneford. Boy, what a wow. I thought I would stamp the booth floor in before this was over. It was a scream from start to finish. Get this one. Draw all classes. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

SNOOKUM'S FISHING. (Universay Comedy.) This is the poorest for a comedy that I have ever seen. I think that I heard one person laugh in the whole two reels of bunk. No one is interested in a baby trying to act. It was too impossible. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

TIRED BUSINESS MAN. (Pathe Our Gang Comedy.) Two reels of hot comedy. Registered a knockout. C. G. Brothers, Grand Theatre, Grand River, Iowa.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Pictures	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Conma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical uews	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,619 Exhibitors

LAST year 6,492—now over 7,619 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

	Kind of Picture	Review	Feet
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,790

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,490
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1927	
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jau. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Laue)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Taleut	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamiltou comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. Johu)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupiuo Laue com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.
Back Home	Magazine novelty	Oct. 1..	1 rl
Kilties (Dorothy Devore)	Comedy	Oct. 1..	2 rls
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls
Flim Flams	Felix Cat	Oct. 8..	1 rl
New Wrinkles	Lloyd Hamilton comedy	Oct. 29..	2 rls
Shooting Wild	Cameo comedy	Oct. 29..	1 rl
Many Wings	Bruce Scenic	Oct. 29..	1 rl
No Fuelin'	Felix cat cartoon	Nov. 12..	1 rl.
Scared Silly	Tuxedo comedy	Nov. 12..	2 rls.
Switches Witches	Felix cat cartoon	Nov. 12..	1 rl.
Outdoor Sketches	Bruce scenic	Nov. 12..	1 rl.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790
Broadway Madness (De La Motte)	Drama	Oct. 8..	6,945
The Nest (Pauline Frederick)	Mother love dr.	Oct. 15..	7,293

F B O

Features

		1926	
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Boy Rider (Buzz Barton)	Western	Oct. 8..	4,858

Short Subjects

All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls
Boys Will be Girls	Beauty Parlor	Oct. 1..	2 rls
Mickey's Pals	Mickey McGuire series	Oct. 8..	2 rls

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15..	6,293

FIRST NATIONAL

Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,88[illegible]
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,44[illegible]
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,79[illegible]
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,72[illegible]
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,00[illegible]
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,84[illegible]
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,33[illegible]
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,78[illegible]

	Kind of Picture	Review	Feet
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	5,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6.500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1..	6,720
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8..	5,668
Rose of the Golden West (Astor)	California romance	Oct. 8..	6,477
Red Raiders (Ken Maynard)	Swift western	Oct. 15..	7,050
American Beauty (Billie Dove)	Comedy drama	Oct. 22..	6,332
Home Made (Johnny Hines)	Typical comedy	Oct. 29..	6,450
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29..	6 386

FOX FILM CORP.

Features

		1926	
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1..	9,910 rls
Gay Retreat (McNamara-$Cohen)	War comedy	Oct. 8..	5,524
Loves of Carmen (Del Rio)	Drama	Oct. 1..	8,538
Two Girls Wanted (Gaynor)	Comedy drama	Oct. 15..	6,293
East Side, West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22..	8,154
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29..	5,498
Silver Valley (Tom Mix)	Action western	Oct. 29..	5,300

Short Subjects Separated From Features

Short Subjects

	Kind of Picture	Review	Feet
		1926	
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Under Colorado Skies	World we live in	Oct. 8..	1 rl
Kangaroo's Kimona	Animal comedy	Oct. 8..	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

KRELBAR PRODUCTIONS

Broadway After Midnight (Betz)	Action melodrama	Oct. 29..	6,199

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,718
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,067
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups and Downs (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,099
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
The Show (Gilbert-Adoree)	Broadway drama	Mar. 12..	6,202
Taxi Dancer (Crawford-O. Moore)	Melodrama	Mar. 19..	6,309

	Kind of Picture	Review	Feet
		1927	
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6.657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7.899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5.967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9.541
Fair Co-Ed (Marion Davies)	Comedy drama	Oct. 29..	6,408
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12..	7,193
Tea for Three (Cody-Pringle	Sophisticated comedy	Nov. 12..	6,150

PARAMOUNT

		1926	
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,760
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardon play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Foothall comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,093
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,124
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022
Woman on Trial (Pola Negri)	Drama	Oct. 1..	5,960
A Gentleman of Paris (Menjou)	Comedy	Oct. 8..	6,017
Jesse James (Thomson)	Western romance	Oct. 22..	8,656
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22..	6,006
Shanghai Bound (Richard Dix)	Chinese com.-dr.	Nov. 12..	5,515

Short Subjects

Rail Road	Krazy Kat	Oct. 1..	1 rl
Toddles	Novelty	Oct. 8..	1 rl
Stephen Foster	Music master series	Nov. 12..	2 rls.

Users Help Make This Chart More Useful

PATHE

Short Subjects

1927

	Kind of Picture	Review	Feet
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.
River of Doubt	Terry cartoon	Oct. 1..	1 rl
A Gold Digger of Weepah	Sennett comedy	Oct. 1..	2 rls
In Again, Out Again	Terry cartoon	Oct. 1..	1 rl
Should a Mason Tell	Henry and Polly	Oct. 8..	2 rls
Pathe Review 40	Magazine	Oct. 8..	1 rl
For Sale a Bungalow	Sennett comedy	Oct. 29..	2 rls
Pathe Review 44	Magazine	Oct. 29..	1 rl
Down to the Sea	Sportlight	Oct. 29..	1 rl
Smith's Cook	Smith Family	Oct. 29..	2 rls
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29..	2 rls
King Harold	Henry & Polly	Nov.12..	2 rls
Pathe Reviews 46, 47	Magazine	Nov. 12..	1 rl.
In Europe with Will Rogers	Series	Nov. 12..	1 rl.
Outwitting Time	Sportlight	Nov. 12..	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12..	2 rls.
Fox Hunt	Terry cartoon	Nov. 12..	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12..	1 rl.

Features

1927

	Kind of Picture	Review	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,670
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8,002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,620
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1..	4,546
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8..	4,542
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8..	4,575
Combat (George Walsh)	Island drama	Oct. 15..	5,100
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5..	6,599
The Wise Wife (Star cast)	Farce	Nov. 5..	5,629
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5..	5,867
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5..	5,996
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5..	6,568
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5..	6,574
Main Event (R. Schildkraut)	Fight drama	Nov. 5..	6,472
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5..	3,303

PREFERRED PICTURES

1926

Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,200
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,300

1927

Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

1925

Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,761
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,300

1926

Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,231
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,011
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,664
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,097
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,800
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,251
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,151
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,999
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,900
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,850
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460

1927

Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,192
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,921

RAYART

1925

Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,258

1926

Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P melo.	Sept. 4..	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,000
A Light in the Window (Walthall)	Father love dr.	Nov. 12..	5,960

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Hnsband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		
Lightning	Zane Gray drama		
Wild Geese	Human drama		
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UNITED ARTISTS

1927			
Arming of Barbara Worth (Banky).....	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Bnster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy	Oct. 29..	8,250
My Best Girl (Mary Pickford)	Typical com.-dr.	Nov. 12..	8,700

UNIVERSAL

Features

1926			
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,533
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916
Ont All Night (Reginald Denny)	Farce	Oct. 1..	6,170
Uncle Tom's Cabin (star cast)	Stowe adaptation	Nov. 12..	12,000
Surrender (Mary Philbin)	Viennese stage play	Nov. 12..	8,249

Short Subjects

1927			
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Conrage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Bnster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	Jnne 11..	2 rls
Snookum's Asleep	Newlyweds	Jnne 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	Jnne 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1..	2 rls
Hot Stuff (Ben Hall)	Comedy	Oct. 1..	1 rl
Red Warning (Newton House)	Short western	Oct. 1..	2 rls
Picking on George	Let George Do It	Oct. 8..	2 rls
And How	Andy Gump	Oct. 8..	2 rls
Law Rider (Gilman)	Short western	Oct. 8..	2 rls
A Dangerous Double (Bob Curwood)	Short western	Oct. 29..	2 rls
Passing the Joneses	Keeping up with Joneses	Oct. 29..	2 rls
Ocean Breezes	Gump comedy	Oct. 29..	2 rls
A Fighting Finish	Collegians	Oct. 29..	2 rls
All Wet	Oswald the rabbit	Nov. 12..	1 rl.
Blind Man's Bluff	Northwest M. P.	Nov. 12..	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12..	1 rl.

WARNER BROS.

Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
1926			
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..	6,100
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,900
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,830
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	Jnne 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	Jnne 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	Jnne 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	Jnly 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	Jnly 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	5,968
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1..	5,569
One Ronnd Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8..	6,357
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15..	5,685
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22..	8,117
A Reno Divorce (May McAvoy)	Sophisticated drama	Oct. 29..	5,492

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

PUTTING NEW TRIMMINGS ON STUNT WILL GIVE OLD IDEAS NEW APPEAL

THERE is not much that really is new in exploitation, but almost any stunt can be furnished up to seem new, or at least to present a new angle, and the manager who does not exploit because he can think of nothing new might possibly think of something new to be done to an old idea. Charles H. Amos, of the Florida theatre, St. Petersburg, made something new out of a fashion show the other day, just as he generally manages to give a new kink to his stunts.

Mr. Amos had the idea of putting over two pictures with a fashion show, playing A Gentleman of Paris and an American Beauty. Each picture was scheduled for two days, and to get them back Mr. Amos split his show into two parts. His first two days were given to sports wear and the second pair of days to evening gowns and lingerie.

Included in the latter section was a display of children's things, and for this a special production was made employing a bunch of kiddies, with a professional model who modeled the more mature styles. Included in the children were a pair of youngsters only five weeks old, and to make it more interesting, the children were twins.

This may not sound like anything to write to the papers about but as a matter of fact the twins brought more newspaper comment than the show could possibly have rated merely as a show. The youth of the performers and the fact that they were twins put the show over to write ups such as a mere fashion show never could command, even when backed by more than 1,000 inches of store publicity in addition to the theatre's advertising.

The twins gave the newspaper something to talk about. It was the human interest element for which editors are seeking in all stories, and they played it up in their regular stories and then gave special boxes to the twins. The fashion show was usual. The debut of the five-weeks-old twins was something new.

You may not have twins in your community to conveniently bolster up a fashion show, but you can use the same general idea in giving newness to an old stunt. It may be something simple, but if it is different, then it clicks again.

One manager, for instance, used the poster in the bottom of a barrel, and it worked so well that he took an early repeat. Working it for a third time, most persons merely smiled and passed on without looking. He knew it was time to change. Moving the barrel a couple of doors down the street, in front of the shop of a friendly merchant, he tacked a piece of chicken wire over the top, painted a "Hands off" in bright red letters on the side—and let curiosity take its course. Next time he plans to plant a spark coil in the barrel, below the poster, and play to the same old audience.

The girl in the window is a favorite stunt, a girl either sitting in the window all the time or making frequent appearances. For The Woman on Trial a manager fixed up a window with a witness box. But instead of hiring a girl by the day, he offered a free ticket to any girl who would sit in the chair for five minutes. A number of girls occupied the chair just for a lark, but even when there was no sitter, the crowds blocked the sidewalk waiting to see if some girl would take the dare. To use a bull, it worked even when it was not working. The new kink had made a new stunt.

Sometimes a new trim for an old idea is better than a brand new stunt. Try it out.

Made Attractive Stunt For a Golfing Feature

Here is a stunt from Hugh J. Smart, of the Strand Theatre, Montgomery, Ala. He used it on Spring Fever, but it can be worked on any golfing picture.

He sent out a man in the last word in golfing togs, to putt a ball fourteen inches in diameter along the business streets. The ball was painted up for the picture, but to make it easer, the man also wore a back sign whch gave full details.

Interest in golf is constantly growing, and the sight of the man with the enormous golf ball got the interested attention of all cow pasture billiardists.

Another good stunt would be a putting contest, either in the lobby or on some convenient vacant lot, but the sidewalk putter is better calculated to reach the widest circle.

Menjou Baby Picture Sold Latest Feature

Charles H. Amos, of the Florida Theatre, St. Petersburg, thinks them up pretty fast. His latest was the use of a baby picture of Adolphe Menjou to put over A Gentleman of Paris.

He doesn't say where he got the old photograph, but it shows the Paramount star when he was three or four years old and wearing skirts instead of chasing them. Below was "The little gentleman on the left is now a famous movie star. He is the man who can say more with the flick of an eyelid than most actors do with a twist of the head. Tell us who he is and what you think of him. Prizes to the winner."

Below was the statement that a five dollar Publix Chex book would be given the person to correctly name the star and tell why he was good, using not more than 100 words.

Given a conspicuous place in the program of the week before, most persons were able to guess it was Menjou through the fact that he was the underline most accurately corresponding to the description, so the contest was easier than it seemed, and the decision had to be made on the letters. It served to get added interest for the star, with the inevitable reaction at the box office.

A Scrap Book

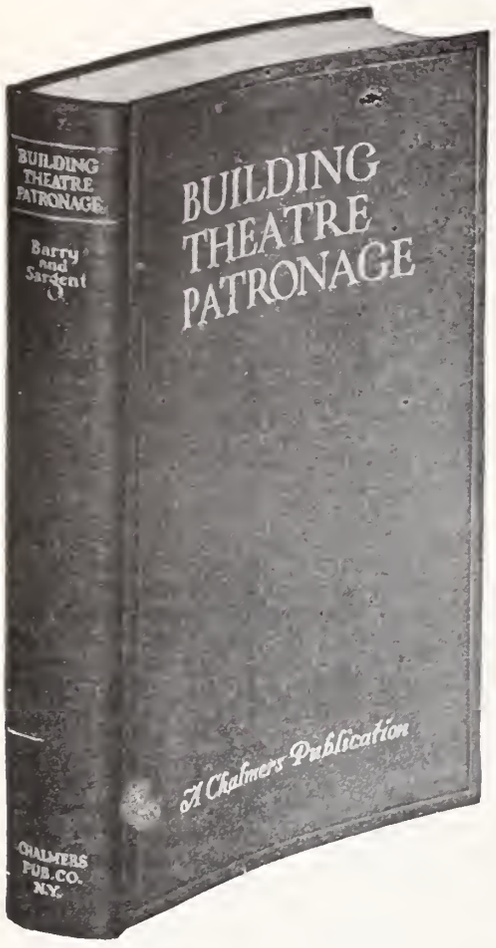
For Underworld, C. Clare Woods, of the Colorado theatre, Pueblo, used a large sheet of compoboard to which were pasted four stills and about fifty newspaper clippings relating to crimes of violence.

This was used in the lobby a week ahead, and moved out to the sidewalk for the run of the picture.

A sporting goods store used a collection of guns and knives with a card signed by the chief of police warning the spectator that the illegal use of these weapons carried long jail sentences. This is a variant of the burglar tool idea, but it held the attention.

PUTTING OVER VITAPHONE DOWN RICHMOND, VA.
A block-long crowd waited for the opening show at the Capitol Theatre, which used three extra banners to announce the device, giving the marquise to Barrymore in When a Man Loves. Anna Case and Al Jolson were the opening features.

Made Auto Race Opposition Sell His Tickets



Be Nice to Your Wife

Maybe you don't know it, but your wife is planning to give you a couple of neckties for Christmas because she does not know what else to get. Help her and protect yourself by suggesting a copy of Building Theatre Patronage. Costs her only $5 (postage 20 cents), and it will stake you to a million dollars worth of ideas before the book wears out.

Not just a book on exploitation, but a complete and understandable course in management and merchandizing film. Covers every situation; meets every need.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Stage bands continue to be prime favorites with Brooklyn audiences. This week Irving Aaronson and his Commanders, direct from their run at the Roxy, moved in with a great line of entertainment and easily lived up to their reputation, established when they played here some months ago.

Aaronson and his 14 musician-entertainers were the big presentation of a show which had 8 incidents. Three of these were on the screen and the other five were stage and orchestra presentations. The complete program required 2 hours and 7 minutes, with the feature photoplay, Dorothy Mackaill and Jack Mulhall in "The Crystal Cup" taking up 1 hour and 7 minutes. The Topical Review used up 8 minutes and "The Lateral Pass," third in the series of football pictures being presented, took up 4 minutes. This left 47 minutes for the balance of the show.

Selections from Leoncavallo's opera, "Pagliacca," with a specially made film title introducing it, was the overture by the house orchestra. This overture took 8 minutes and was lighted as follows: magenta and amber ceiling spots; blue and red borders; red side strips; bridges amber floods on draw curtains, sides and orchestra; dome also amber.

A new idea was introduced by "discovering" a tenor in the orchestra. A specially made film title was thrown on the screen introducing Caesar Nesi, who was then spotted seated in the pit. He had on a green velvet coat and black butterfly tie, the same as other musicians, and was holding a clarinet. He laid clarinet on the piano and came out to the apron of the orchestra stage and sang Toselli's "Serenade" and an Italian folk song, "Al Frangesa." Bridges amber floods on orchestra only; for second number dome changed to a white spot on singer. (Six minutes.)

Another introduction was in order for incident No. 3. Don Williams, new xylophonist of the orchestra, was brought out as a soloist, playing first "Roses of Picardy" and closing up with a "hot" number, his whole bit taking up 3 minutes. He was spotted from dome amber.

The football picture, "The Lateral Pass," came next and was 4 minutes long, after which followed the Topical Review and then came Helene Gaubis, coloratura soprano, in a return engagement. She appeared on the apron of the orchestra stage, using 7 minutes in which to sing the ballad, "Just a Memory" and "Una Voce Poca Fa" (A Little Voice I Hear), an aria from Rossini's opera, "The Barber of Seville." A pink spot from dome spotted the singer.

Irving Aaronson and His Commanders got a welcome hand when the draw curtains opened on their presentation, which took up 25 minutes. The boys were seated in front of a fan-like cut-out of tinsel gold, which was backed up by a fabric drop curtain. Lights behind this cut-out covered the drop with various colors and as the incident progressed the drop was raised, disclosing a drop of another fabric behind. With Aaronson deserting his piano stool in favor of the baton, the act opened with "Day Is Done," which in turn was followed by "Cradle in Caroline," a comedy song, "You Don't Like It, Not Much," in which the whole orchestra took part in the vocal chorus. Salvatore Cibelli, violinist, was next. He sang a Neapolitan folk song, "Beautiful Heaven." "My Baby Is Driving Me Wild" was the number that followed and closed with "Dinah," featuring "Red Stanley," Black Bottom dancer extraordinary of the band. As an encore, "Smoky Joe," another comedy song, was offered.

HARRISON MAKES THE MOST OF HIS OPPOSITION

When there were auto races at Waco, Texas, J. P. Harrison, of the Hippodrome, persuaded the management that it would be good advertising to park the cars in front of the theatre, and he used the display to help break records with Ben Hur.

Startled Them

Although the editor flatly refused to run a display in the classified ads, N. Prager, of the Hippodrome Theatre, Fort Worth, Texas, managed somehow to get it in, and it blew up the works.

Right in the middle of the personals was a five line display reading:

"I have branded my wife's body so that all men may know she belongs to me, body and soul. Dr. Leyden."

Until they connected it to the Metro picture at the Hippodrome, the display had them guessing, and the effect was unusually good in a small town.

High But Cheap

It cost Sam Hammond, of the Egyptian Theatre, Greenville, S. C., only a slide to obtain an airplane distribution of 4,000 heralds on Painted Ponies. The aviator did some stunts to attract attention before throwing out the heralds, and as he selected the noon hour, most of the messages got into receptive hands. A three-day accordeon-piano contest with two preliminaries and a final also helped to get a better business.

Good Figure Stunts for Mathematical Titles

THE LINWOOD THEATRE, KANSAS CITY, ALL DRESSED UP
Roy S. Evans, of the Linwood Theatre, Kansas City, uses his cutouts two inches from the face of his banners, to give depth. This shows the cat and bird cage used for The Cat and the Canary. The pennants are for a Collegian story.

Juggled His Figures For Ralston Feature

J. P. Harrison made a varied campaign for Figures Don't Lie at the Hippodrome Theatre, Waco, Texas. Mostly the stunts concerned figures.

This included the revival of the "21" gag, in which six of the fifteen figures shown are to be added to total 21. These are the figures:

397
513
739
175
951

You can get 20 from a number of four figure combinations, but you can achieve the additional one only by using a full fraction, as five-fifths or nine-ninths.

This was sold to both newspapers through the cooperation of a candy store, which offered candy prizes and also contributed a five-day window display.

A jeweler offered a $15 watch and tickets for an exception to its proposition. This was to take any three different figures, reverse them, substracting the reverse from the original, reversing the result and adding. No other answer than 1089 is possible, provided that the numbers selected comply with the terms of the problem. You cannot, for example, take 123, reverse and substract 321 from 123, but you can take 321 and work it out. To make it clear, here is the store example:

Numbers selected.....864
Reverse and substract....468

396
Reverse and add.....693

1089

You will get the same result from any combination of three numbers that can be substracted after reversing.

A number of these mathematical tricks were laid off to the schools and made for interest in the picture.

The lobby attractor was a combination cutout of Esther Ralston and Ford Sterling, in which Sterling's arm was motored to suggest that he was taking Miss Ralston's measurements, a real tape measure having been added to the cutout.

Flivered Vassar

Having particular thought of the Vassar students, H. B. Hof, of the Stratford Theatre, Poughkeepsie, N. Y., used a collegiate flivver for Marion Davies in The Fair Co-Ed.

The Ford carried as many wisecracks as a second rate comedy, and filled with four good looking boys made frequent trips around the campus, a sign telling that they were on their way to see The Fair Co-Ed.

It ran the gross well above the average, for the schools and High Schools also responded.

Mounts His Cutouts Away from a Banner

Roy S. Evans, of the Lonwood Theatre, Kansas City, does not send in a very good photograph of his front on The Cat and the Canary, but you can get some idea of the effect.

The banner, which is in three sections, is of compo board and is repainted for changes in showing, two flats being used so that one may be in the paint shop while the other is working, which partly explains the three section idea, which makes for ease in handling.

Where he uses cutouts—and he does wherever possible—these are mounted separately and are blocked about two inches from the face of the sign, which gives an effect of depth not obtainable in flat work.

Mounting stills and small cutouts for panel work on small blocks is no novelty, but Mr. Evans is the first to report this idea for cross front signs. Try it once and you'll be a convert, for it gives a much better effect than flat pasting.

Then pennants are for one of the Collegians series, and Mr. Evans has a set of 130 which he made himself, using seven flashy colors. They are strung out whenever a Collegian picture is being shown.

By Air Line

Eddie Collins used balloons to get attention for Now We're in the Air at the Queen Theatre, Galveston. He dropped a hundred off the roof of a ten story building. As it had been advertised that half of them carried passes, the street below was almost impassable and the picture got a strong advertisement.

For War Plays

Try this stunt on your shadow boxes for The Big Parade or What Price Glory. Use two ground rows of lamps, one strip having alternate red and amber lights, while the other carries three reds to one yellow. Work these on a flasher and the difference in color of the two flashes will greatly increase the value of the display over a straight red flash.

AN ATTRACTIVE LAYOUT ON CAMILLE FROM ALTOONA, PA.
Alvin Hostler makes a fine display in the lobby of the Strand with a triple banner on Camille, with a pair of trellises, four still frames and four framed three sheets. The nice lettering on the banners was the best seller.

Black Drape Helps The Effect of Weird Window Show

Men and Women Intrigued by Ralston Measurements

Posting the measurements of Esther Ralston conspicuously in the lobby interested a lot of men and even more women in Figures Don't Lie at the Modjeska theatre, Augusta, Georgia.

Frank J. Miller made this his big seller and many women openly copied down the figures, evidently intending to make a comparison when they got home. The men merely made mental notes that here was a picture they really must see.

This picture might stand a revival of the paper tape measure that was originally gotten out for the Annette Kellerman pictures. The tape was printed at proper intervals with the measurements instead of the usual inch divisions and the stunt used to work remarkably well, since it simplified the measuring. Mr. Miller dug into the bill room for some old bathing girl paper to paste into cutouts, which were put against the walls, to back up the suggestion of the title, and from his main banner there depended the lower halves of two cutouts of a bright red bathing skirt with the legs below showing rolled stockings. The banner made a splendid flash for outside the house. As a by-product business schools were asked to advise their students that in the picture Miss Ralston enacted the role of a stenographer.

MONKEY BUSINESS HELPED THE GORILLA IN ST. LOUIS
Nothing about a locomotive in the First National mystery play, but the Ambassador got an automobile engine, and with a pretty girl at the throttle and an acrobatic man-monkey for passenger, they pulled a lot of effective stunts.

Handed Out Two Cards About Body and Soul

Special advertising to men or women is not new, but Fred O. Slenker played both bets when he had Body and Soul at the Garden theatre, Davenport, Ia.

He had one thousand of each printed up, one set for women and the other for men. These were cased in "prescription" envelopes, though the usual "pay" envelope will do as well. They were printed in a heavy 24 point with "For Men Only" and "For Women Only."

Copy on the cards given to women read: "Wives—Do you belong to your husband body and soul? Is a wedding ring a sign of servitude, a symbol of ownership? See the season's most astounding picture—Body and Soul." This was followed by names of cast, name of theatre, and play dates.

The men's cards read: "Men—If you were married to a young and beautiful woman and discovered that she loved another, would you brand her flesh so that the world would know she belonged to you? See the season's most astounding picture—Body and Soul."

To avoid a mix, the cards were of a different color. They were backed up by 5,000 circus heralds, and the two stunts got the business in.

Made Single Idea Yield Two Newspaper Contests

Getting a lot out of very little, T. Wilson Irwin got two newspaper contests out of a pair of press book mats on A Gentleman of Paris. He did not confine the idea to a single paper, but used it in his regular house advertising, to reach all the newspaper readers. It did not give him as much newspaper space, but it gave a real kick to his house ad, and that is perhaps more important than merely grabbing off some free space.

The first day of the run his space contained a cut of Menjou without a hat and ten tickets were offered for the correct replies to the question: "What is wrong with this picture?"

Out of 76 answers none was correct, so the tickets were passed out to those who came closest to the reply, which was that his silk hat was lacking. Before the winners were announced the copy was changed to show him with a plug hat and the query, "What is right with this picture?"

This might be regarded as stealing Ray Griffith's thunder, but Menjou is as closely associated with the topper as Griffith, and he is working, so it was not unethical. It got a laugh that helped along, and while the 76 answers might not suggest a big response, it must be remembered that comparatively few who are interested reply to these contests. It may reach thousands and yet bring in replies by the dozen instead of the hundred.

AN EFFECTIVE SETTING FOR A CAT AND A CANARY WINDOW
The Criterion Theatre, Los Angeles, very greatly increased the effectiveness of their drug window display by backing and flooring with black crepe. Too dismal for most displays, it was just the note for the mystery play.

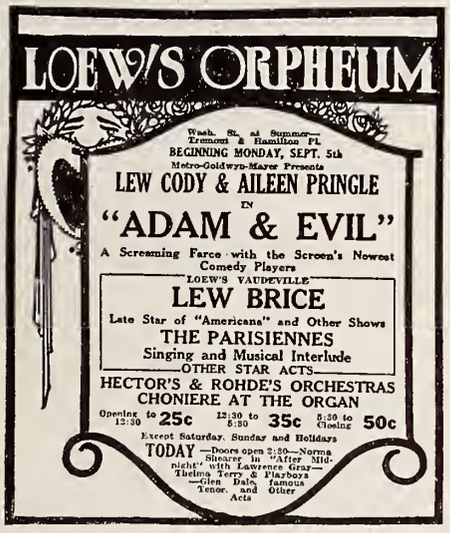
Added Attractions

In addition to the display of arms and burglar tools on Underworld at the Fort Armstrong theatre, Rock Island, Ill., Evert R. Cummings made a local appeal. He displayed the Bertillion measurements of two bandits who held up his theatre a year or so ago. The sheriff supplied the material, including some tear bombs.

Four Triangles is At tention Getting Layout

Another Neat Frame From Loew's Boston

Here is another nice small display from Loew's Orpheum theatre, Boston, which has maintained, with its sister house, the State, a very uniform standard of excellence since it went over to this style.


LOEW'S ORPHEUM
Washington St. at Summer—Tremont & Hamilton Pl.
BEGINNING MONDAY, SEPT. 5th
Metro-Goldwyn-Mayer Presents
LEW CODY & AILEEN PRINGLE
IN
"ADAM & EVIL"
A Screaming Farce with the Screen's Newest Comedy Players
LOEW'S VAUDEVILLE
LEW BRICE
Late Star of "Americana" and Other Shows
THE PARISIENNES
Singing and Musical Interlude
OTHER STAR ACTS
HECTOR'S & ROHDE'S ORCHESTRAS
CHONIERE AT THE ORGAN
Opening 12:30 to 25c 12:30 to 5:30 35c 5:30 to Closing 50c
Except Saturday, Sunday and Holidays
TODAY—Doors open 2:30—Norma Shearer in "After Midnight" with Lawrence Gray—Thelma Terry & Playboys—Glen Dale, famous Tenor, and Other Acts

STILL KEEPING UP

In this example the ornament is not characteristic of the production, which does not lend itself to illustration in small space, but it is characteristic of the house. The Boston reader, turning to the amusement page, has no difficulty in spotting the Loew advertisements as soon as he comes to the space. If he wants to pick out the other houses he has to do a little detective work. The result is that the chances are that if either of the Loew titles please his fancy, he gives the Loew theatres the preference. Other houses must fight through with their involved hand drawn letters to compete with this clean type face display, and it does not always pay.

Where a house artist is not available, and it is not expedient to use a different design each week, it is at least possible to get three or four frames and use them in rotation to gain variety.

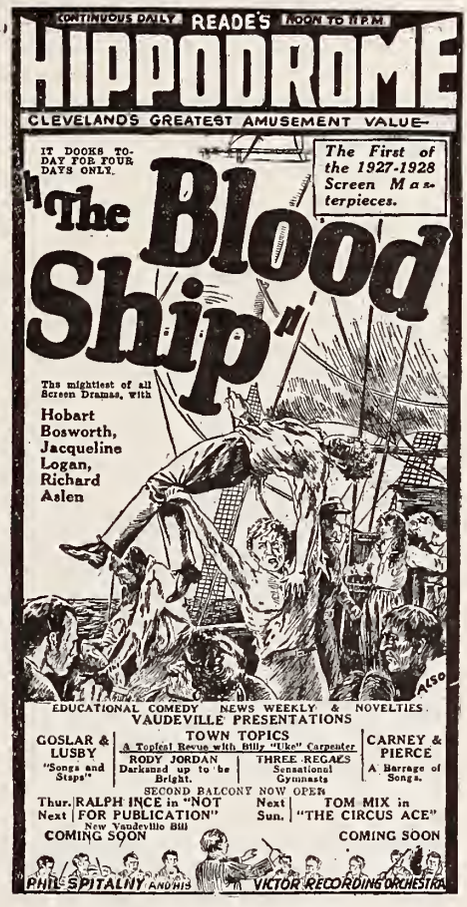
The Loew houses make a heavy announcement, putting over the stage show and the Sunday offering, but they can carry more text than with hand lettering, and still leave it in shape to be read.

This Spirited Cut Helps Blood Ship

Columbia has a very comprehensive plan book for The Blood Ship, realizing that the better the picture, the better the book should be. The Hippodrome theatre, Cleveland, uses one of these cuts very effectively in a space two eights. The cut has the common fault of too much detail, but it differs from many of these cuts in that it has good printing qualities.

Many of these fine line cuts clog in the printing and become lost, but this cut comes through the press nicely and does not mud up. The press work is only ordinarily good, so the value must lie in the cut. The cut is given almost the entire display, the stage show and smaller film features being added below.

It has a strong sales value, for it backs up the title, and will make a strong appeal to the lovers of adventure. A mortise drops in the special house line in the upper right hand corner and also lets in the dating at the left. Otherwise the cut is left to be a self-seller, and seems to achieve this end.


CONTINUOUS DAILY READE'S NOON TO 11 P.M.
HIPPODROME
CLEVELANDS GREATEST AMUSEMENT VALUE
IT DOOES TODAY FOR FOUR DAYS ONLY.
The First of the 1927-1928 Screen Masterpieces.
"The Blood Ship"
The mightiest of all Screen Dramas, with
Hobart Bosworth, Jacqueline Logan, Richard Aslen
ALSO
EDUCATIONAL COMEDY NEWS WEEKLY & NOVELTIES
VAUDEVILLE PRESENTATIONS
GOSLAR & LUSBY "Songs and Steps"
TOWN TOPICS A Topical Revue with Billy "Uke" Carpenter
RODY JORDAN Darkened up to be Bright.
THREE REGALS Sensational Gymnasts
CARNEY & PIERCE A Barrage of Songs.
SECOND BALCONY NOW OPEN
Thur. Next RALPH INCE in "NOT FOR PUBLICATION" New Vaudeville Bill COMING SOON
Next Sun. TOM MIX in "THE CIRCUS ACE" COMING SOON
PHIL SPITALNY AND HIS VICTOR RECORDING ORCHESTRA

COMES OUT NICELY

The type additions are set in such small faces that most of the selling is dependent on the cut, but this can carry through, particularly with the strong lettering of the title. That letter has a type value that is not often provided by plan book cuts, but Joe Brandt was an advertiser long before he became a producer, and he knows what the exhibitor needs.

This Odd Quartering Catches the Readers

Appreciating the value of odd design, the Allen theatre, Cleveland, makes a four-section design, with the film star and the band leader pictured against linear grounds, and with the remaining space divided between them for announcement—with the band on top.

Some day we shall reap the harvest when the public grows tired of bands and stage shows and includes the pictures in its dislike, but just now the stage show seems to be more important than the picture, and the Allen is selling the music on top of the screen feature.

Still, it does not neglect the feature, for it sells it judiciously and attractively, even though it does sink it to the bottom. The chief merit of the space, however, is the design. This can be worked out with three or six point rule; according to the size of the space, where it is desired to make four announcements about one show. It holds together better than a straight

AN EVEN BREAK

quartering, though it is harder to lay out as well as to set. Still it makes a good one-time idea, even without the tint ground.

Reduces Press Book to Obtain a Good Single

Lowe's Parkway theatre, Baltimore, gets a nice single by reducing a larger plan book cut to ten em measure for a twelve em column, with a three point.

LIBRARY COOPERATION

By Ina Brevort Roberts

This department will, from week to week, endeavor to help both exhibitors and libraries to establish, maintain and improve film co-operation. In the next issue of Moving Picture World will be explained library-film co-operation briefly and generally; following this general survey will come stories devoted to various phases of this interesting development which brings together for mutual benefit and the greater benefit of the public. How to start co-operating, stills, bookmarks, exhibits, novelties in co-operation—each of these will have its turn. Inquiries will be answered on this page or, when this is not possible, by mail, if a stamped, addressed envelope is enclosed.

LIBRARY-FILM co-operation is successful according as each of the two factors concerned—the library and the film industry—learns and understands each other's veiwpoint and needs. Every co-operation should result in a fifty-fifty benefit and library-film co-operation is no exception to this rule.

Of course, special problems present themselves when a commercial organization co-operates with one non-commercial in aim and method. These problems, however, are easily solved with the aid of understanding and a sense of fair play.

The public library, though money transactions are eliminated from its policy and its performance, nevertheless has its work to do and its results to accomplish. Prominent among these are the circulation, to those who need and want them, of the books it buys. This, then, is the province, for the library, of library-film co-operation—the featuring of worth-while films in order to secure circulation for connecting books. Thus it will be seen that many films, admirable and even outstanding in themselves, are and should be passed by so far as libraries are concerned, since they offer, either no book connections or those the library cannot, for various reasons, advertise. For that is what film co-operation amounts to for the library—advertising for the books it wishes to circulate.

In this process it is inevitable and fortunate that the films thus featured are also advertised and this is where the producer and the exhibitor come in. These are not debarred from making the co-operation profitable to themselves nor even from basing it on profit to themselves as long as in so doing they deal fairly and honestly with the library and seek neither to force nor to deceive it into being false to its own policy, a policy which is part of its trust to the public that pays its expenses.

Right here comes an opportunity to say something which it gives the writer great pleasure to say. In my four years' work in library-film co-operation for the Cleveland Public Library, which was a pioneer in this movement, I have found the film industry fair and honest. Only one exception to this statement comes to mind and that was when the photograph of a Cleveland Library exhibit connecting with one approved film was changed, "faked" and used in connection with a different film that had not been approved. Had this incident been many times duplicated, library-film co-operation would not be where it is today: like the famous "grandfather's clock," it would have "stopped short, never to go again"; such methods defeat themselves.

Libraries too have their responsibilities in this matter of playing fair, a matter in which they do sometimes fall short; not from intention, for libraries are notably honest in intention and performance, but rather from ignorance of commercial ethics, which differ somewhat from those of institutions that do not have to pay their way in actual money in order to go on living.

The exhibitor must pay his bills if he would continue to operate his theatre. Fortunately, both libraries and cinema clubs have learned that no matter how fine a film may be, the exhibitor cannot afford to show it to empty seats.

Right here is where the library comes in, for it can and does help to fill the seats at the showing of films excellent in themselves by adding to their interest through the books connecting with these films.

The public library cannot co-operate with a film simply because it is a good film. There are ways, however, in which the library can aid the exhibitor and increase its own co-operation benefit—this is by installing film exhibits and displays as far as possible in advance of the local showing of the film.

Libraries are apt to fall lamentably short in this particular, partly because they do not think, do not sufficiently consider the "fifty-fifty" aspect of the situation and partly because thorough co-operation is not quickly done; it includes research that takes time and must be sandwiched in between multitudinous other duties. Libraries gain a good portion of the circulation resulting from co-operation with a film after the film has come to a theatre and gone again; the exhibitor must get all his benefit before and during the local showing. For this reason, libraries, if they accept the exhibitor's help, especially in the form of the loan or gift of stills, should "speed up" sufficiently to give the exhibitor a square deal. This is more a matter of habit, this getting things done on time, than all libraries are ready to admit. The reason for this is that the librarian's standard is apt to be "not how soon, but how well" a piece of work is done.

The following list of films that have been approved for co-operation by the Cleveland Public Library will be found useful. The Cleveland Public Library is one of the largest and most important in the country, and, as a pioneer in library-film co-operation, its opinion and experience have weight:

Annie Laurie
The Amateur Gentleman
Beloved Rogue
Ben Hur
Beau Geste
The Big Parade
Bardelys the Magnificent
The Black Pirate

Chang
The City
Casey at the Bat

Eagle of the Sea

Fire Brigade
Faust
The Fighting Eagle

The Gorilla Hunt

The Heart of Maryland
La Boheme

The Magic Flame
Michael Strogoff
Monte Cristo
Music Master

The Poor Nut

The Rough Riders
Rookies
Resurrection

The Seventh Heaven
Stark Love
Scarlet Letter
Slide, Kelly Slide
Sea Wolf

Three Bad Men

What Price Glory
Wreck of the Hesperus
Winning of Barbara Worth
Yankee Clipper

SOMETHING NEW IN A LIBRARY DISPLAY FROM MRS. ROBERTS

This display in the Cleveland Public Library sells related reading in connection with Seventh Heaven, and does it with book jackets and stills from the Fox production. The book jacket idea is something new and very good.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Canada

Moving Picture World Bureau, Ottawa, Canada, Nov. 23.

P. C. TAYLOR, general manager for F.B.O. in Canada, with headquarters at Toronto, has announced that the company is now operating in the Dominion under the title of F.B.O. Pictures Corporation of Canada, Limited. Executive offices are located at 277-9 Victoria Street, Toronto, and there are branches at Montreal, St. John, Winnipeg, Calgary and Vancouver.

Saskatoon

Famous Players Canadian Corp., Toronto, has arranged for the erection of a new Capitol Theatre in Saskatoon, Sask., with 2,000 seats at a cost of $325,000, according to announcement of N. L. Nathanson, managing director.

Toronto

One of the most stupendous of real estate transactions in Toronto, Ontario, provides for the destruction of two of the best known theatres in the downtown district and the erection of a huge group of office structures, ranging from 27 to 40 stories, which will include what is promised as the largest and finest theatre in Canada. Almost one whole block in the central section of Toronto has been purchased.

There are indications that serial films are securing more extensive bookings throughout Canada than for many years past. In other words, serials of dramatic and comedy nature have come back into their own. Henry O'Connor, Toronto, manager of the Ontario office for Regal Films, Limited, reports heavy bookings on Pathe serials.

Clair Hague, Toronto, Canadian general manager for Universal, also is highly pleased with the lengthy list of dates for a popular series.

Welland, Ont.

Tom Forhan, manager of the Capitol Theatre, Welland, Ontario, extended splendid cooperation to the local Rotary Club by conducting a "Crippled Children's Fun Week," during which he raised admission prices five cents, the difference being turned over to the Rotary Club fund.

Fort William, Ont.

Frank Robson, manager of the Orpheum Theatre, Fort William, Ontario, recently donated two dozen mouth organs to the local boys' brass band and a Boys' Harmonica Band has been organized for special appearances at the theatre.

For the presentation of a big production, Manager Ernie Moule of the Temple Theatre, Brantford, Ontario, arranged a scenic window display in a large empty store window which depicted a machine gun nest in the firing line. Realistic effects were obtained with a Vickers machine gun and dummy soldiers outfitted with complete equipment, including gas masks. It drew a lot of attention.

North and South Dakota

The new theatre which is being built for W. E. Dickson at Lemmon, S. D., will not be ready for use until the end of this month, instead of the first of November, as planned. The new theatre will have a stage large enough for the playing of road shows.

The new Photo-Play Theatre at Rollette, N. D., which is being built by J. C. Arnold, will soon be completed and it is expected that the opening date will be announced shortly.

Here's What Films Do to Matrimony

THEY are telling a good one on Ben Geldsaler, supervisor of Famous Players Canadian Corp., Toronto.

Mr. Geldsaler dropped in at the Parkdale Theatre, a Toronto suburban house, to see how things were going. He became interested in the feature which was being presented, and an hour or so later he suddenly remembered that he had left his wife in his parked car outside. It would not be wise to report developments.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Nov. 23.

PATRONS of four of the leading theatres of St. Louis were almost thrown into panic on the night of November 11 when a mob of young hooligans who are being given higher education at Washington University surged down Delmar boulevard to Grand boulevard and burst into the theatres. Riot calls were sent in and when the rioters invaded the Laclede District and entered the Missouri Theatre at Grand boulevard and Lucas avenue the police of that sector promptly placed the leaders under arrest and took them to the station house. This effectively ended the invasion.

The St. Louis Theatre, Grand and Delmar boulevards, St. Louis, Mo., will celebrate its second anniversary with a special program of headliners.

Thomas McKean, manager of Film Booking Offices in St. Louis, who is one of the squarest-shooting and popular film men in St. Louis, must be forgiven should he have appeared a trifle chesty the past several days, for on Thursday, November 10, the stork presented to Mrs. McKean at the Liberty Hospital, St. Louis, a pair of big boys—Thomas Harry and George Warren McKean. The youngsters are named respectively after their father and grandfather. The mother and babies are doing finely.

Joe Schnitzer, vice-president and general sales manager for F.B.O. was a visitor to St. Louis on November 12.

Edward Valentine of Boston has replaced Max Fader as assistant manager for the St. Louis F.B.O. office. Valentine is a dandy chap and is certain to make a big hit with the exhibitors of this territory.

Buck Lewis, formerly of Covington, Ky., has taken over the Lyric Theatre at Lebanon, Mo.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Nov. 23.

THE Middle West territory has been visited for the last two weeks by C. H. Macgowan, general manager of Columbia Pictures, who spent some time at the Minneapolis branch.

Motion picture theatre men at the recent Minnesota-Wisconsin football game in Minneapolis included Charles Trampe of Midwest Films, Frank De Lorenzo of Columbia, and Morrie Anderson of Celebrated Films, all of Milwaukee.

After a brief illness, K. W. Liddle, owner of the Majestic Theatre at Lake Benton, Minn., passed away the latter part of October. The Lake Benton Theatre, which had been operated for many years by Mr. Liddle, will now be managed by his son.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Nov. 23.

FOLLOWING extensive alterations representing an expenditure of about $100,000 the old Rivoli Theatre, on Market street, above Seventh, San Francisco, has been reopened by W. B. Wagnon as the new home of Warner Brothers pictures and the Vitaphone. The house is the first in the Greater San Francisco field to feature the Vitaphone and to signalize the change in ownership and policy the name has been changed to that of the Embassy.

Dan S. Markowitz, a theatre owner of San Francisco, Cal., has received word that he won his appeal to the United States Board of Tax Appeals against the additional assessment levied by the Commissioner of Internal Revenue, who refused to allow a deduction for wear and tear of property owned by the Crescent Theatres, Inc. The board allowed the deduction and ordered the commissioner to adjust the tax of Markowitz and his associates in the business. The dispute had to do with a return filed in 1920, and $2,102 in taxes was involved.

West Coast Theatres, Inc., have arranged to commence the sale of scrip books containing tickets which will be good at all West Coast theatres in Northern California. The books will be sold at a saving of ten per cent.

The Wigwam Theatre, in the Mission District, San Francisco, long devoted to moving pictures and vaudeville, has been transformed into a stock house, under the management of Nat Holt. This theatre has been conducted for some time by Mr. Holt, who was for quite a time manager of the California Theatre on Market street.

The Principal Theatres Corporation of Northern California has been incorporated at San Francisco with a capital stock of $500,000 by H. G. Edwards, H. V. Flanagan and M. C. Stafford.

Walt Roesner, who has won distinction as director of the Warfield Theatre Orchestra, San Francisco, has left for New York to be guest conductor at the Capitol Theatre. He has been succeeded by Al Lyons, formerly of the T. & D. Theatre, Oakland.

Charles Kurtzman, for some time manager of the Warfield Theatre, San Francisco, and for years connected with leading downtown houses, has been transferred to the main offices of West Coast Theatres at Los Angeles, the change being in the nature of a merited promotion.

The San Francisco exchange of Educational Pictures, which has been conducted under the management of George Blumenthal since the office was opened, has moved into splendid new quarters at 191 Golden Gate avenue, where much more room is available than in the old location.

Sanger

J. L. Seiter has taken over the Star Theatre, formerly operated by H. L. Armstrong.

New Yorker's Up In Air Over Film

Ray V. Conner, manager of the Olympic in Watertown, became an aviator for the time being last week, winging his way to Rochester on Sunday, in order to secure a feature film that had failed to be shipped out of Rochester in time to be shown at the Sunday night show at the Olympic. When Mr. Conner heard that the picture had not been shipped, he engaged a pilot in Watertown, and made the trip, bringing back the film with him.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Nov. 23.

HOME office visitors at the Warner exchange within the past few days included: Arthur Abeles, divisional sales manager; Mr. MacGuire, traveling auditor, and Jerry Steel, special representative for the Warner extended run pictures.

Add to the list of radio entertainers, one Jas. H. Alexander, manager of the Columbia Film Service, who was on the air the other night from Pittsburgh as baritone in the choir from the church which "Aleck" attends.

Harry Rachiel has just completed the erection of a stage in his Gem Theatre at Derry, and in the future will use one or two vaudeville acts each week.

Warren Wilson, owner of the College Theatre, Grove City, was injured recently, when struck over the head with a black jack wielded by a thug. The crook, who escaped, got but a few dollars. Mr. Wilson has recovered, and is again back on the job.

Lon Young, exploitation director for Lumas Film Corporation, was in Pittsburgh last week doing some publicity for the personal appearance of Mrs. Wallace Reid in conjunction with the showing of her "The Satin Woman" at the Davis Theatre here, week of November 14th.

Harry G. Rees of McKeesport, Pa., formerly associated with the Harris Enterprise in Pittsburgh, as manager of various houses, has been engaged by the C. & M. Amusement Co. to handle the Hippodrome and Putnam Theatres at Marietta, succeeding Edward J. Hiehle. Mr. Rees was also affiliated with Manager Fred E. Johnson of the Colonial and Strand, at the Court in Wheeling, the Auditorium in Newark and the Metropolitan in Cleveland.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Nov. 23.

INDIANAPOLIS exhibitors will cooperate with the Junior Chamber of Commerce in holding a movie exposition at Tomlinson Hall the week of November 28. A motion picture will be made at this time, the cast composed of winners of various contests. It will stimulate interest not only in local showings but in the movie industry in general.

According to a report in a recent edition of the publication of the National Indorsers of Photoplays, Mrs. David Ross, president, has this to say: "Ten years ago, 90 out of 180 pictures seen were endorsed. This year out of 550 seen, 517 were recommended as good, 272 pictures were recommended to the newspapers as especially good, and 180 recommended to high schools as particularly suitable for students."

Illinois

Moving Picture World Bureau, Chicago, Ill., Nov. 23.

WORK is progressing on the construction of the $750,000 motion picture theatre at Gary, being built by the Grand Amusement Co. Mayor Floyd E. Williams recently broke ground for the theatre on the site at 5th and Tyler streets. The theatre, plans for which were drawn by R. Levine and Whitney of Chicago, will have a seating capacity of 1,500 seats.

Pat Campbell, Pathe sales manager of Western features, was in town last week.

The Roy Alexander Month at Universal is getting under way with a strong stride. All the boys are working their heads off to make this the greatest Alexander Month in history.

Last week was moving time at the Pathe News offices, and moving was all completed by the first of the month. The Pathe organization is now all under one roof at 1021 S. Wabash, with the exception of the offices of Fred Aiken, Dan Roche and C. E. Maberry, which has been moved to the fourth floor of the building at 845 S. Wabash.

Clyde Eckhardt reports that two new projection machines have just been installed in the Fox projection room. Good pictures should be shown with good projectors, says Clyde.

Ludwig Berger, German director for Fox, passed through Chicago Saturday on his way to the West Coast, and R. S. Dawes, general sales manager for Fox in England was in the Fox exchange last week.

Announcement was made last week of the formation of a publicity department for the theatres of the National Theatres Corp. The department wil be under the direction of Harold E. Murphy.

The new Avalon Theatre of the Cooney circuit has adopted the stage band policy, same policy has been adopted by the Diversey Theatre of the Orpheum circuit. Other houses are planning to try out this policy during the next few months.

Charles E. Barrell, motion picture director of the Western Electric Company, has charge of a series of films that are being made at that huge factory in Cicero, and Carlyle Ellis is assisting in the work.

Al Bachman, formerly with Universal circuit, is now with the Ascher circuit as manager of their Crown Theatre on the West side.

The film trade is sorry to hear of the death of O. B. Campbell of the Fox offices here. He was a veteran of the trade.

Ludwig Sussman has resigned as manager of the Majestic Theatre at LaSalle, Ill., and has been succeeded by Ralph Tippets of Galesburg.

Joe Creveling has been transferred from the Chicago offices of the National Screen Service to manager of the Cleveland offices.

Among the travelers from the film trade are W. D. Burford of Great States circuit who is going to the West Coast. Ed Haferkamp is hunting in Canada and Frank Schafer of the Crystal Theatre is at Detroit so as to be near the border line.

The Photodome Theatre at Richmond, Ill., has been sold by Robert Gibbs to the Grant circuit, who will fix the house up.

Joe Burk will reopen the Batavia Theatre at Batavia, Ill., and W. C. Brinkoff will reopen the Auditorium Theatre at Palatine, Ill.

The Orpheum Theatre of Denver announced yesterday the new policy of adding a feature picture to the regular vaudeville entertainment. Three shows a day instead of two will also start at that time.

Scott Also Flies

W. E. Scott, of the Elite Theatre at LeMars, Ia., has the distinction of being the first exhibitor who ever flew to Omaha in an airplane to take back his own films in an emergency. He wanted a picture recently and wanted it badly. He had to have it for that night. It was too late for the afternoon train, and no truck service going to LeMars from Omaha. So Scott scouted around the neighborhood and hired an airplane and a pilot and flew to Omaha. Warner Bros. representative met him at the Omaha landing field with the film, and in a few minutes he was on the way back to LeMars. He got there in plenty of time to show the picture that night.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Nov. 23.

FIRE starting in projection booth Victory Theatre, Findlay, Ohio, caused damage of $3,000. Wm. L. Bristol, projectionist, suffered severe burns while attempting to extinguish the flames. Condition is not serious. No panic.

Franklin

Fire resulting from explosion of film caused $1,500 damage to New Franklin Theatre, Franklin, Ohio, 3 days after house reopened following extensive remodeling and installation new organ. Audience left quietly. No one injured.

Cleveland

Allen Theatre giving special showing of regular program each Tuesday night from 11 to 12 midnight, to which public is admitted free. William Haynes, manager, gaining new patrons thereby.

Fred Schram purchased interest of his partner, Lee Chapman, in independent Ohio exchange known as Security Pictures Corporation and is now operating Cincinnati and Cleveland offices. His wife has been made secretary and treasurer of organization to succeed Chapman, who, however, remains with company as salesman.

Oriental Theatre, recently built on Ninth street, this city, as picture house, failed to make the grade. House has been taken over by Manheim interests, and burlesque installed. Reversing the situation, Bandbox Theatre, in same locality, playing burlesque, was recently converted into pretentious movie house known as "Little Theatre of the Movies," and is a big success. House is showing "art" pictures catering to the intelligensia.

Colorado

Moving Picture World Bureau, Denver, Colo., Nov. 23.

THE ordinance banning Sunday movies in Holly, Colo., was passed at the second reading by the town council by a vote of five to one. It marks the end of a bitter fight between R. E. Wood, owner of the Isis Theatre of that town who is also editor of the Holly Chieftain which paper he used in his fight with the reformers.

"Country Store" nights in Denver suburban theatres will soon be a thing of the past according to Manager of Safety Reuban W. Hershey. The present method of putting on these country store nights is declared to be in violation of a city ordinance prohibiting all forms of lottery. These nights have been very popular in some of the Denver theatres and have been in vogue here for the past three years.

Better Business BUILDERS

Not once or twice a month, but EVERY WEEK

Where Accessories Count

San Francisco Enterprises Granada Theatre makes ticket buying attractive.

ACCESSORIES must be important to a lot of people, the way the controversy is building up about them. Mr. Metzger started it several weeks ago. Mr. Lust took the exhibitor cudgels in hand, and here, back of the color sheet, Mr. Lee Marcus, General Sales Manager for F B O, throws in a few pertinent words that are right to the point and well worth your attention.

B. B. B.

The fighting spirit springs up in Canada, too, this week. Not about accessories, but about that patron who said, a while back that he and his friends were laughing at the picture theatre. Now Carleton Plummer wades in on that patron and just about crushes him by a masterly defense of the picture theatre of today. Read it.

B. B. B.

Melody Puts Them Over, says Mr. Rudolph Berliner in the final chat of his series which has been receiving commendation all over. Straight to the point, fearless talk on a subject that ought to be close to the heart of every exhibitor—as close as it is to his box office.

B. B. B.

O. T. Taylor whangs over another winning set of suggestions this week in Stage and Pit. No matter how small your stage may be, or even if you have no stage at all; back of this color sheet you will see how Mr. Taylor has jammed his pages with suggestions that mean better business building to you.

B. B. B.

F. H. Richardson's Better Projection has another instalment of his snappy, straight-to-the-point material to help you build business right at the source of all your income—the projection room. More Bluebook questions for the man with brains.

B. B. B.

O. T. Taylor is sold on Christmas shows, he says why and he tells how to go on making them magnetize the box office. Contributions from successful production men are coming in too. Things that clicked for them—and will bat homers for you.

The First Requisite

The first requisite of a good performance is consistently high screen quality in the pictures you show.

Specify Eastman film for all of your prints and look for the words "Eastman Kodak" in the margin of each reel. Then you can be sure that you are getting the finest photographic quality obtainable in motion pictures.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Turned PAPER into GOLD

Give exhibitors accessories they can use and you will find that they will hop to it

WHEN distributors find that exhibitors are not using their accessories and let out a howl of indignation over the fact, referring to the exhibitor as a "fat-head," "janitor" and the like,—they are, perhaps, overlooking the exhibitor's side of it.

The exhibitor is only too anxious to invest in the accessories and paper to put over the picture if he can see his way towards making money on his investment. He is just as level-headed as any other type of business man and is certainly not blind to the advantages of advertising if he gets the dough!

But when distributors, intent only on giving as little service as they can possibly get away with, cut down on the selling value of their accessories, when they let art work go through in slip-shod fashion, when they neglect to put the selling punch into their posters, lobby and display, it is no wonder that exhibitors get fed up.

LEE MARCUS has something to say in our accessories talkfest and what he says is backed by a lot of practical experience, especially that he has gotten as General Sales Manager with F B O Pictures Corp.

It is a fact that the moving picture industry has one big appeal through which it sells the public—novelty. Novelty is the life-blood of this business. Novelty in appeal, novelty in design, novelty in layout, novelty in color-handling, these must be given the exhibitor if he is to make an ever-new appeal to his crowd. The jaded theatre patron must be convinced that he is to see something he hasn't seen before, something new, something sparkling, something out of the beaten path.

WHEN the same old manufactured product comes to the exhibitor—and when he dishes this rehashed hash to his patrons—and it doesn't get the dough—it is no wonder he gets cold to exploitation and accessories.

So it is up to the distributor. And the distributor must use just as much care, as much discretion, just as much genius in the making of his posters, his lobby displays, his window cards, his press books and all his other accessories as he does in the making of his picture.

What is the good of making a picture if you can't sell it one hundred percent?

FBO hasn't had any difficulty in getting its exhibitors to go the limit on accessories. And the reason is very simple. Novelty of execution, superb workmanship, careful planning...

Every FBO picture is carefully studied for its sales angle before a tap of work is done on it. The poster artists are, as far as FBO is aware, the highest-priced, most skilled men in the business. Hundreds of dollars have been paid out by FBO for just one original drawing. The large and competent art staff are all high-priced men doing their particular line of stuff, pen-an-ink, color-work, layout or line ideas. The line of sales appeal in lobby and slides and heralds must conform to the general scheme of advertising and finally the printing must be placed with a stricter eye to quality than price.

This results in a real sales service to the exhibitor. It results in something novel, eye-catching and and appealing to the public.

As an illustration of what the small exhibitor can do with the type of sales material FBO gives its exhibitor, let me cite the experience of Mr. Eward A. Crane, the manager of the Capitol Theater, Jacksonville, Fla. with "The Moon of Israel," an FBO production, which broke midsummer records at the Roxy this summer with a gross of $100,000.00.

THE Capitol Theater in Jacksonville, is a suburban house playing second and third run pictures at admission prices of 10 cents and 25 cents.

Mr. Crane became enthusiastic over the possibilities of "The Moon of Israel." The posters, the lobby display and the other accessories, as well as the press book convinced him that it would pay to play with the kind of advertising offered by Master Showmen. A look at the picture gave him the daring inspiration to crack it across the map of Jacksonville for a first run.

Getting together with C. B. Ellis, the manager of our Jacksonville Exchange, this live-wire exhibitor laid out the following campaign for accessories:

PAPER: Circused all over town, including several centrally located barricades in down town sections.

1000 CARDS: Mailed to all prominent people of city bearing endorsement of Better Films Committee.

WINDOW CARDS: Tacked up all over town: 750 of these used.

HERALDS: 5,000.

PROGRAMS: 5.000.

LOBBY DISPLAY prior to and during showing of picture.

24 SHEET cut-out marque display with large half moon shadow box over display.

NEWSPAPER AD CAMPAIGN: Jacksonville, Journal.

PRIVATE screening week ahead for Better Films Committee, newspaper people and all clergy of city.

In addition, Mr. Crane rented a Roman chariot, drawn by two sleek-looking horses and driven by a man dressed like a Roman Charioteer, which paraded the streets for three days prior to the picture's opening, and daily during the week's engagement. Large banners draped from the backs of the horses proclaimed the name of the picture and that of the theater.

Now, I admit that this is some campaign for a small suburban house playing second and third run picture at admission prices of 10 cents and 25 cents. Of course, the price of admission during the showing of "The Moon of Israel" was raised to 25 cents and 50 cents.

The bill for the poster advertising alone was $115. Is this proof that the small exhibitor as well as the large will go the limit on advertising if it is good and a picture if it is big? And, in addition, isn't this proof that you never can tell how much business there really is in the exhibitor's territory until he has actually made a real effort to reach it with real pictures and real accessories?

(*Please turn to page* 50)

Former patron is "all wet"

Now—LAUGH THAT OFF!

"We're Laughing at You," said a patron several weeks ago, deploring 1921 conditions in 1927. Carleton H. Plummer saw it. Here he gives that patron something to think about. That's the spirit we like. Hit back at anything you see that doesn't meet your approval. We want you to get what you want. Better Business Builders every week. Now—do you agree with the patron or do you side with Mr. Plummer?

I READ in your issue of Oct. 15, the article by the fellow who's laughing, though just what he's got to laugh at, I really can't see. Either he's a chronic dyspeptic, or else he's the chap who was told, very politely, that he would be obliged to wait for a few moments, before he would be able to get a seat.

Probably because he had no legitimate come-back, in view of the courteous manner in which he was told this, he chooses to express himself as being totally dissatisfied with the way in which the present day cinema palaces are conducted.

He figures you didn't get the results out of Laugh Month that you expected. Well, ask any salesman, ask any exhibitor, ask any fan. And, speaking of business methods and policies, I wonder if, way back in 1921, anyone, least of all he, ever imagined that there would be erected such palaces of entertainment and comfort, as are in existence today.

AND then again, possibly he's one of those unappreciative persons who go into the theater with the air of a martyr because the price of admission is not the same as it was back in the good old days. Does he remember the headaches that used to go with every show?

Does he recall the terrible time he had in finding a seat, and when he did find it he got an awful pain in the spine owing to the lumpy condition of the upholstery, if it could be called such. And every theater of any account these days is properly ventilated and adequately lighted. Our health laws demand it. He may be able to sit in his home, and turn the dials on that push-pull audio, but remind him that on certain nights, the ogre Static, causes the instrument to howl and whine like some lost soul.

I WOULDN'T pan the radio industry for a moment, but some of those programs include so-called artists, that when broadcasting can not be singled out from the static. There is something that does not bother the patron of the theater, unless the said static is in the seat behind, which, in such case the management is not at all responsible.

And he can't find his way around the theater after he gets inside, huh. What kind of a shooting gallery does he frequent, anyway. One of those out-of-date honky-tonks that you will find in a small village out in the bush, where the manager, who is mostly the post-master and the county sheriff combined, stands in the lobby with a cigar butt stuck in the corner of his mouth; and where the ushers, if any, let the customers find their own seats.

CARLETON H. PLUMMER

THAT'S the vintage of 1921, but it is slowly passing even in the most remote sections. I wonder if this kicker was ever inside of a real show house. I have been in the show business since I was knee-high to a grasshopper, and I am well acquainted with his kind. I was born in a ticket chopper, and weaned on a roll of print. Tell the poor abused T. B. M. to go to a regular town, and visit a real theater run by an up-to-date management showing high-class pictures that cost thousands of dollars to produce, and then he may still laugh; but I doubt it.

Regretting to have taken so much of your time, but hoping that this will show this lad the folly of his ways, and bring to him the realization of what he is missing. But I love the game and can't sit silently seeing it knocked.

I will always be loyal to the Game of Games, and stick to my guns as a regular trouper should. It's the only life. The glare of the lights, the hum of the ever moving crowd, and the kaliedoscopic appearance of that Street of Streets. That's one phase. Then, the open road; night in a tented city, illuminated by the fitful glare of the naptha flares ;the hoarse irritative monotone of the barker; throbbing tom-tom; flashy fronted games of skill and of chance, mostly chance; a babel of tongues, the jargon of an excited mob, eager for thrills and sensation. It's the life!

Now, Movie Patron who is laughing, why don't you take a good remedy for that grouch? And come in out of the sticks, and attend some regular theatres so you can get acquainted with what is really modern, the thing which is building patronage and holding it, to.

Do that and you won't have any more occasion to come out in these good pages with your grouch.

And as for your friends—laughing too, you say—let them come into the open and say what they have to laugh at.

Does that stump you?

Melody Puts Them Over

The final article by Rudolph Berliner

WE can scarcely speak of the "silent drama" in connection with motion pictures, since music has begun to play the important part it now does in the proper presentation of this most popular form of entertainment.

Today, the music score of a production is almost as important as its continuity, and no exhibitor would consider offering his current feature without a specially arranged musical score.

Music appropriately applied is coming into its own, therefore, let us apply it wherever possible in its natural relation to the great art it is helping to advance.

One of the "bugaboos" of the producer for some years past has been the problem of sub-titles. It is now a common occurrence to pay $10,000 and often more for the mere titling of a picture, and those who know, can recall weak pictures that have been resuscitated and sent out on their money-making mission purely through the skilful writing and editing of titles.

It is difficult to remember as you leave the theatre whether the tears or laughs you enjoyed were directly due to the action of the scenes or the titles that accompanied them.

The *toute ensemble* was pleasant or amusing or convincing or whatever it was that the producer was attempting to make it, and you were satisfied with the whole without analysis.

IF titles can do this, can you realize that music offers similar great possibilities also?

Let us consider music as a substitute for titles. By this, I do not mean the entire elimination of them, but rather as a means to minimize unnecessary titles and convey a softer and pleasanter definition of what is transpiring.

Ask yourself this question—which of the following would better please you and leave the more lasting impression?

"I love you," in cold type, or the eypression of that sentiment in the measures of some beautiful familiar love theme.

Have you ever had a cold narrative title impress you as though a door had been closed upon the scene you were intently watching? Have you not subconsciously resented the interruption?

IN many, many instances this unhappy effect could be avoided by the judicious use of music, and I will attempt to illustrate what I mean.

For example, the scene on the screen is merely a draped window, at which a man stands looking out, with hands clasped behind him. His back is to you. You cannot see the expression of his face nor is there any motion on his part whatever to indicate what he sees. And yet through music, I could convince you of any one of a dozen different incidents which may be holding his attention.

A stirring military march would leave no question in your mind that it was a parade.

A rendition of "London Bridge is falling down" would surely bring to mind a group of children at play.

Would not Chopin's dirge suggest a funeral, or Mendelssohn's Wedding March the exit of bride and groom from the church across the street?

One might go on indefinitely with suggestions that are possible as you look upon this immobile figure.

An excellent illustration of this musical theory of expression is now being shown to producers in Hollywood, and it speaks so forcibly that no argument can combat it.

A 500 foot picture shows an old man seated before a fireplace. He lights his pipe and as he settles back into a reverie, we portray his life's story—from childhood to the end without a single title or any action on his part, through the following musical selections:

1. Happy Days Gone Ey. 2. That Wonderful Mother of Mine. 3. The Old Oaken Bucket. 4. Schooldays. 5. Collegiate & Yale Boola. 6. I'm Falling in Love. 7. The Sweetest Story Ever Told. 8. Oh Promise Me. 9. Trumpet Call to Arms and Drums. 10. The Girl I left behind Me. 11. Sailing, Sailing. 12. Over There. 13. The Stars and Stripes Forever. 14. When Johnny Comes Marching Home. 15. Home Sweet Home. 16. Here Comes the Bride. 17. Wedding March. 18. Silver Threads Among the Gold. 19. Alice Where Art Thou?

AT this point the musical chime strikes 12. The old man's eyes close, his pipe drops from his lifeless hand and the picture fades out to the diminuendo strains of "Nearer My God to Thee."

Can there be any doubts as to the thoughts that have passed through the mind of the old man or is it necessary to inquire as to the sequence of events in his life?

Music has consistently told the story, therefore, why not, whenever possible, eliminate titles and *"Say it with Music."*

Announcement

FOR the next few months this space will be devoted to a series of chats on Projection Lenses and Optical systems. The functions of the projection lens will be explained; the characteristics necessary in a projection lens will be discussed together with the limitations imposed on the lens designer by the need of recognizing several conflicting requirements.

These data are being prepared under the direction of the Scientific Bureau of this company and may be accepted as true to fact in every detail.

We invite correspondence on any point in respect to this or other optical data.

BAUSCH & LOMB OPTICAL CO.

654 St. Paul Street

Rochester, New York

Helpful suggestions for the Manager Producer and Musician

O. T. Taylor's

STAGE

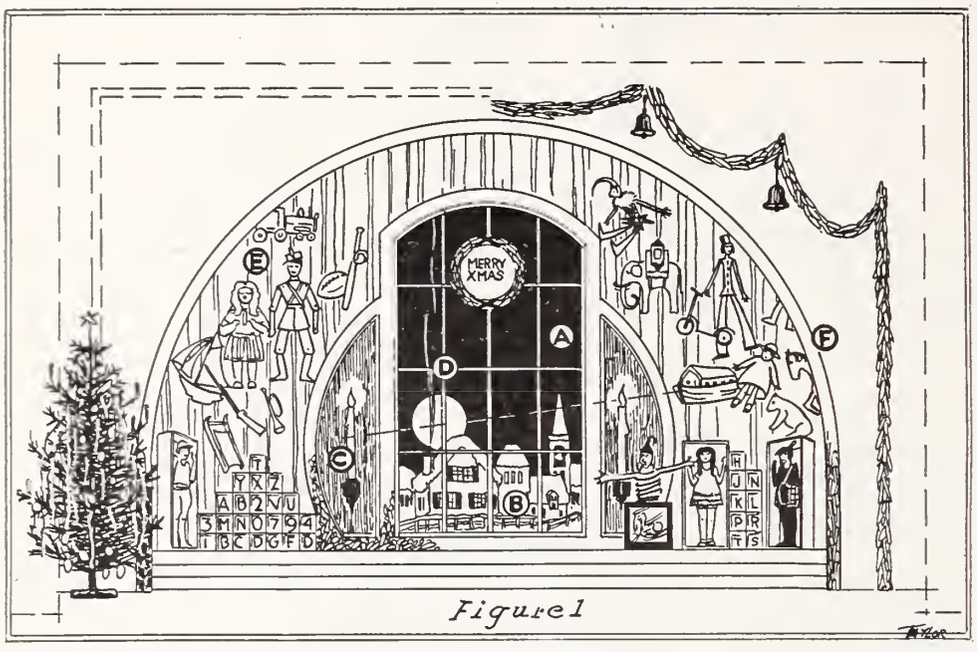


Figure 1

BUILD up the Holiday business—Plan now for Christmas — Get ready for the New Year—Here is one idea that is adaptable — Fits any size of stage — More will follow — Let us have your ideas too—They will help a lot of folks—Everybody's reading this department—Kick in with your ideas.

THIS WEEK we are offering the first suggestions for a Yuletide presentation with an idea which, if found too elaborate or too pretentious for your want, can easily be condensed and made adaptable to almost any size stage and number of performers. Other ideas, simpler but proportionally just as effective, will be found in next week's issue of the MOVING PICTURE WORLD.

And it is well to remember that it is far better to use a smaller presentation or a novelty and do it well than to attempt something on a scale too large or complicated to do justice to the idea. An accomplished singer or a smaller, but good, dance offering can be presented, with a little effort, to be a credit to any theater no matter how large or small. This week's presentation will be found ideal for tie-up with dancing school. Get started early if you are planning a local talent show.

THE ROUTINE. (Left and right from audience.) The routine suggested herewith is but one of several which could be given and that would fit in with the idea. The drapes open to reveal a store front with large display windows filled with toys and gifts dear to the hearts of children. This scene is painted on scrim hung back of, and close to, the arch leg drop. The scene is in blue light.

SNOW is falling. A little tot in rags enters from right—she looks wistfully on the many toys in the windows. Steel blue spot from projection room on girl.

Organ playing "Holy Night" very softly. The girl sinks slowly to the ground, her tear stained face, as she looks up to the left, picked out by white, left overhead, pin spot. Spots dim out as the girl collapses and lies very still. Voices, quartet or chorus, off stage, are heard singing "Holy Night." During the song light in front are gradually dimming as blue floods are brought up slowly behind the leg and cyc, dimly revealing the interior of a toy shop and, through the window in the rear, an exterior view. Snow stops falling. In the toy shop life size dolls, in costumes of Dresden doll, tin soldier, etc., are standing in boxes on the floor. Toys of every description hang on the walls and are piled on the floor. Snow covered houses, lights winking in the windows and a church tower with the bell tolling in the belfry are seen through the large central window. As the voices die down on the finish of song, the moon appears on the horizon.

Music to "Jingle bells," "The Skaters" or similar appropriate number. In the distance Santa Claus is seen driving his reindeer across the sky. Amber lights up gradually behind leg. Pink spot picks out artists for turns. There now follow a routine of turns, to be arranged by the producer, in which the various dolls and toys take part. A Doll Dance, Wooden Soldier Dance, Songs, Acrobatic, etc. could be introduced. A box flies open and Jack-in-box pops out to deliver a comedy song—impersonations, as a toy, of a big dog, cat, monkey or other animals, are in keeping with the idea, which is that of the girl dreaming this scene.

Each character, after his turn, again takes up his former position. Snow again begin to fall. Lights dim gradually to out behind leg as blue is again brought up in front. A Salvation Army lassie, in magenta spot from projection room, comes on from left carrying a basket of groceries and a pasteboard box containing a doll. She wakes the girl who, after a bewildered glance around, throws her arms around the Army lassie's neck. Curtain. (Note. If so desired a kindly policeman or other suitable character may be substituted for the Salvation Army Worker.)

THE SETTING. Figures 1 and 2. B is a row of profile houses, cut from wall board, with windows cut out and illuminated. The church tower and bell are also wall board and assembled as shown in fig. 3. M is the tower, N a wood cross-brace to which the bell, supported on an angular hanger, O, is attached. To swing the bell a string is fastened to hanger, run down to the screweye, P, and off stage. The exterior scene is backed with a plain blue sky drop, A.

The window, D, construction details of which will be found in a previous issue of the MOVING PICTURE WORLD, has a left and right recess hung with gold or silver cloth and equipped with candle light fixtures, is set in a cyc, E. The toys are easily made of paper and cardboard and should be of rather large size. Pin to the cyc or suspend from batten.

Making the toys, which are merely cut outs and not fashioned articles, is suggested because of the difficulty certain to be experienced in trying to borrow toys during holiday sales, and also because a smaller number of large toys will make a better showing than the small articles. The leg drop F is desirable but not essential. Any leg drop of appropriate design, or a set of wings and border will do. Two suggestions for decorations in front of the leg is given.

To the left, a trimmed Christmas tree and on the right,

AND PIT

festoons woven of greens such as cedar boughs. The dotted lines across the window in fig. 1 and H, fig. 2, indicate the wire track on which Santa Claus glides across the stage, and J, fig. 3, a suggestion for cut out set on the wire track by means of two screweyes and pulled by a black linen thread or light fish line.

The wreath, K fig. 3, is a ring cut from wall board and either painted or covered with natural greens, holly or cedar. The inside of the ring is covered with white paper or tracing cloth and the words Merry Christmas painted on or "cut in." The cross section, L, shows how the lettering is illuminated by means of a light set in a funnel shaped reflector of paper or cardboard.

PAINTING SUGGESTIONS. Do houses in row B in bright dark colors for the walls, snow in white and pale blue sprinkled with artificial snow. The window, D, gets bright, cheerful coloring in harmony with the cyc. The Santa Claus cut out should be in light colors in contrast to the blue sky.

How We Put It On

PERHAPS this one is a new one on you. J. Sutcliffe Hirst of the Gladys Attree Studios, Vancouver, B. C., writes that he is using a futuristic dance number that is very unusual. Costumes are made of angles, green make-up, red and green silk wigs. Lighting confined to blues and greens. Weird music is used with the eccentric dance routine. Pass the idea along to you ballet master or dancing school and have a "futuristic" number on your next dance presentation.

The Hudson Bay Company, of Vancouver, B. C., find in our presentation suggestions ideas for window displays. Perhaps the department should be extended to include show windows, or what have you. There is an idea for you. Splash out with a novel presentation and sell the store with the best show window in town the idea for a tie-up.

Now that we are in charge of THE PIT we'd like to get your ideas on organ novelties. After you are through with a stunt why not pass it along to the other fellow?

WANTED—Ideas for New Year presentations and "Midnight Frolic." Tell us what clicked for you last year—you won't use the same idea again and it may be just what your brother exhibitor is looking for. And then, who knows, someone may contribute an idea that will take with you.

It's time to plan for Christmas. Of course, you will have a Christmas presentation or at least offer a special music program. And then there is the "good will morning matinee" for the kiddies. The Capitol Theatre, Vancouver, B. C., puts on a Christmas fantasy which they appropriately call "The Arrival of Santa Claus." Last year they found it necessary to give three shows of one hour each, starting at 9 A. M. More than 6,600 persons saw the show. This is building good will and means more than can be figured in dollars and cents.

CLARK MUNSON not only uses Stage Band at the Virginia Theatre, Champaign, Ill., he supplements the band with novelty offerings. Just now he is working out a "Radium" presentation in which he uses girls in songs and dances. Munson takes charge personally of rehearsing the shows and direction of presentations.

HERMIE KING, co-featured with Fanchon and Marchos stage shows, has taken Eddie Peabody's place at the Seattle Fifth Avenue. Peabody built the 5th Avenue business, it's up to King to hold it, and if he is as good a man as we think he is, he will do it. Hit the ball, Hermie.

Holiday Hints for you that need not cost a fortune if you don't want them to

Give Patrons Christmas Treat

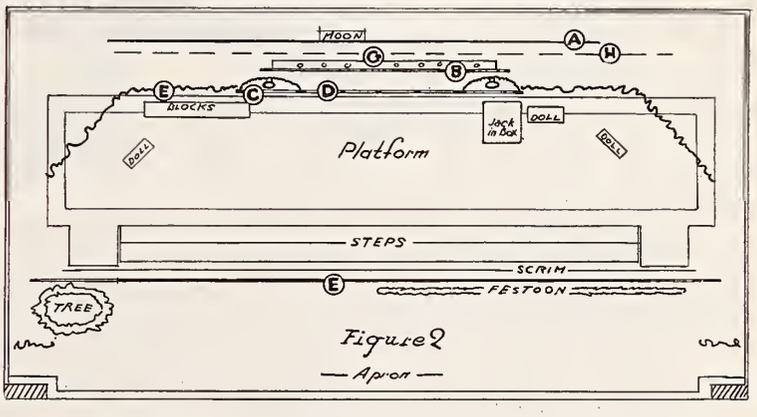
WHETHER you have never before used presentations or presented stage shows only occasionally; whether your theater has a large stage, small stage or no stage, give your patrons a Christmas treat. If your theater does not justify an elaborate presentation use a simple, inexpensive idea. If your theater has no stage place your singer or singers in front of the screen, in the pit or, as one small town exhibitor did, build a temporary platform over part of the pit.

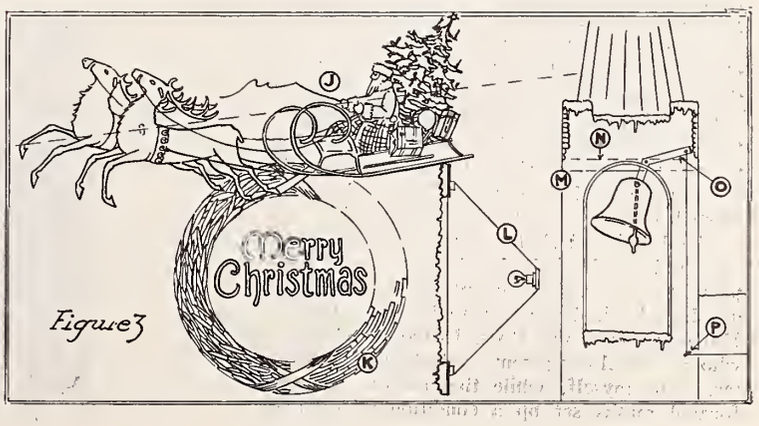
The old adage "Where there's a will there's a way" certainly holds good in the show business. And Christmas offers so many possibilities, such an opportunity to really do something worth while, something in keeping with the holiday spirit, that the opportunity should be taken advantage of to the full extent. Line up your performers now, get to work on local talent, singers and dancers, if you find it difficult to secure professionals. Amateur talent does not mean inferior talent.

Good Amateurs Can Be Found

Webster says "AMATEUR, one who is attached to or cultivates a particular pursuit, study, or science, such as music or painting, from taste, without pursuing it professionally." You may have, right in your own town, an amateur singer who has a finer, truer, better trained, voice, than nine out of ten professional singers.

You may find a dancer who, through sheer love of the art, has become so proficient that she compares favorably with the better professional dancers. And such talent can usually be enlisted for holiday programs if perhaps at no other time. Do not wait for talent to come to you, often the best amateurs do not look for engagements even though willing to appear. The cost too is usually much less than for professionals as the latter must have fares and hotel expenses in addition to salary.





F. H. Richardson's

BETTER PROJECTION

Projection is essential, and "Better Projection Pays"

Wants Screen to Roll Up

Steve M. Farrer, Managing Director Colonial Amusement Company, Harrisbury, Ill., says, "Dear Friend Richardson: For eighteen years I have been coming to you for information, and always have received what I wanted. Am building a new theatre in Eldorado. It will open Nov. 1. Want a screen which will roll, as I have no stage loft. Can you give me the dope on painting a screen of this kind? Will use Peerless reflector lamps and about 20 amperes."

I am not certain as to paint standing up well under the rolling process. Personally I believe it will, but there is a doubt. The Raven Screen will roll perfectly. I believe the Minusa Gold Fibre and most of the other metallic surface screens also will. You will do well, I think, to get one of them. Calsomine won't work at all. If you wish to try paint you can size the canvas or heavy unbleached muslin with strong glue sizing, followed when thoroughly dry by a coat of white lead mixed half boiled oil and half turpentine. Then add as many thin coats of half zinc white and half white lead, or all zinc white, mixed three-quarters turpentine and one-quarter boiled oil as may be necessary to produce a perfectly white surface. Add enough ultramarine blue to the white to give it a very faint blue tint when in the mixing pot. You will do better, however, to get a screen guaranteed to roll from one of the screen manufacturers.

He's No Ghost After All

Honestly I nearly had the papsy lal (whatever that may be) when I opened a letter postmarked Sioux Falls, So. Dakota, and saw the name G. W. Bennewitz at its end.

Had been seriously considering wiring an order to have a spray of heliotrope or lavender roses placed on his Last Resting Place. Glad to know it's now necessary because—they cost a lotta jack. Gee, that's a nawsty crack. But anyhow Bennewitz deserves it.

He orders a Bluebook and has the crust to ask that I autograph it. I've not seem many of his autos for quite a spell, but I'm good natured, so I went and done it anyhow.

Well, anyhow he promises to "slip us some dope for the department byme by," and he'd just plain better. He has moved to Egypt. Anyhow he is no longer at the Strand theatre, but at the Egyptian, where he is busy fixing things up projectionally. Sends best regards to myself and all the "boys."

He's a good old scout, but I'll give the whole snap away. Bennewitz married himself a brand new wife not so long ago and since then he's had no time for We, Us & Company. That's the real low down on the situation. Darn these women anyhow. They certainly go gum things up, but at that I'm for 'em.

Reflector Arc Info. Sought

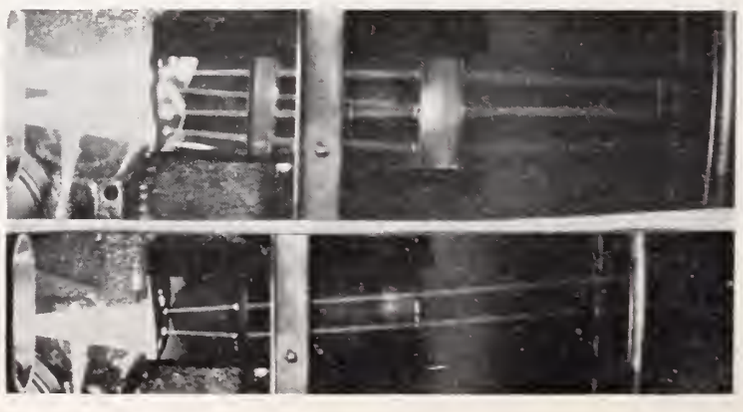
SOME while back a New York City man whose name I cannot decipher, but who lives at 222 East 53rd street, expended a postcard inquiring for description of "those reflector arc lamps not dealt with in the Bluebook of Projection."

I could not reply to the man by mail for the reason given, but anyhow, why go outside the advertising columns of *Moving Picture World* and the Bluebook for projection equipment? True, not all equipment appears in either of them, but just the same this much is cold fact: Every bit of equipment you will find in either of those two mediums is high grade and first class in every respect. Nothing is admitted to the pages of the Bluebook unless I personally know it is strictly first class—among the very best of its kind. The columns of *Moving Picture World* are not knowingly open to advertisements of inferior goods, and at this writing everything in the way of projection equipment advertised in them is strictly high class. You can get no better by going outside—you may get a lot worse, so why take chances?

Speed Chart Inventor Shows Lens-Light Data

N. LITTLETON, inventor of the Littleton Speed Chart, which same this department has recommended to your favorable consideration, has sent the department two interesting photographs and some drawings. The photographs will, I think, interest you, though the position of the light source or condenser is not sufficient to represent true working conditions. They are intended, as I understand it, merely to illustrate the action of the two elements upon the light passing through them, and as such them seem to be quite informative.

The drawings I shall not use, though they are very well made, indeed. Also cramped space prevents extended comment upon the photographs. I will leave that to Brothers Griffith, Hanover, Gray, the Does, Dobson, and others who may feel competent to deal with the matter. For myself, while the use of two perforated masks set up a condition which does not represent the action of a spot on the lens, insofar as concerns the entire light which would pass through it under normal conditions, or when just one mask were used, it does seem to show very plainly, and I think correctly, the action of the lens upon the light. I have never seen it done this way, and believe me, Brother Littleton has given us something which may be used with much benefit. What do you think about it?



Bluebook School

Question No. 618—Give us your ideas as to take-up tension. Tell us what kind you think is best and why you think it is best?

Question No. 619—What harm will dirt on the face of the sprockets do? How often and how should the sprockets be cleaned?

How Do You Get That Way?

FROM Clarence E. Werdahl, projectionist, Kenyon, Minn., comes an order for a Bluebook, with this letter: "Dear Mr. Richardson: Will you kindly advise me as to where I may apply for a license. Have been a constant reader of the department and a student in the Bluebook School. Am very much interested in both.

I am just a small town "operator—or anyhow, that is what they call me here. Have wanted to write you before, but have felt I would not be wanted because I do not belong to any union or have a license. Hope to get in on the school as soon as I receive the Bluebook.

Hey, Friend Werdahl, how do you get that way? It is very likely that there is no practical way by which you could obtain a license, and anyhow, a license does not prove anything in a great many instances.

As to the matter of not belonging to a union, why how could that make a difference to me, when a great many unions won't even consider admitting the men in the outlying towns and villages within their territory and jurisdiction? True, every projectionist ought to be in the organization, but it also is true that until the unions make a very decided change in their policy they cannot. So there you are.

Any man who is engaged in fighting the union would not be welcomed to or by this department, but the mere fact that the small town man does not belong counts for absolutely nothing under the circumstances.

As to a license, if your state issues a state license to motion picture projectionists you may get one by complying with the conditions laid down by the authorities. Address a letter of inquiry to the office of the secretary of state, requesting that it be referred to the proper official for reply. If the state issues no license, but some city in the state does, then you might obtain a city license by writing to the city authorities for information, and complying with whatever the requirements may be. The city might or might not license non-residents. I would not advise you to bother with a city license unless you propose to seek employment there.

As to them calling you an "operator," why it is not so much what "they" call you, as what you call yourself. If you believe yourself to be merely the attendant upon or operator of a machine, then you will probably be just that and nothing more. If you believe yourself to be a motion picture projectionist, and live up to that belief, respecting your profession and unobtrusively demanding respect from others, you will, in the end, have their respect and probably really get somewhere.

Remember this: Advancement in life usually is a long, hard, uphill battle. Merely calling yourself a motion picture projectionist won't get you very far, unless you respect the title and try to live up to it.

Small town men are always welcome to this department, make no mistake about that.

Has Argument On Magnetism-Electricity

PAUL W. CRICK, projectionist, Strand Theatre, Tullahoma, Tenn., seems to have had some argument with others concerning magnetism and electricity. He asks me to explain just why magnetism and electricity are not the same.

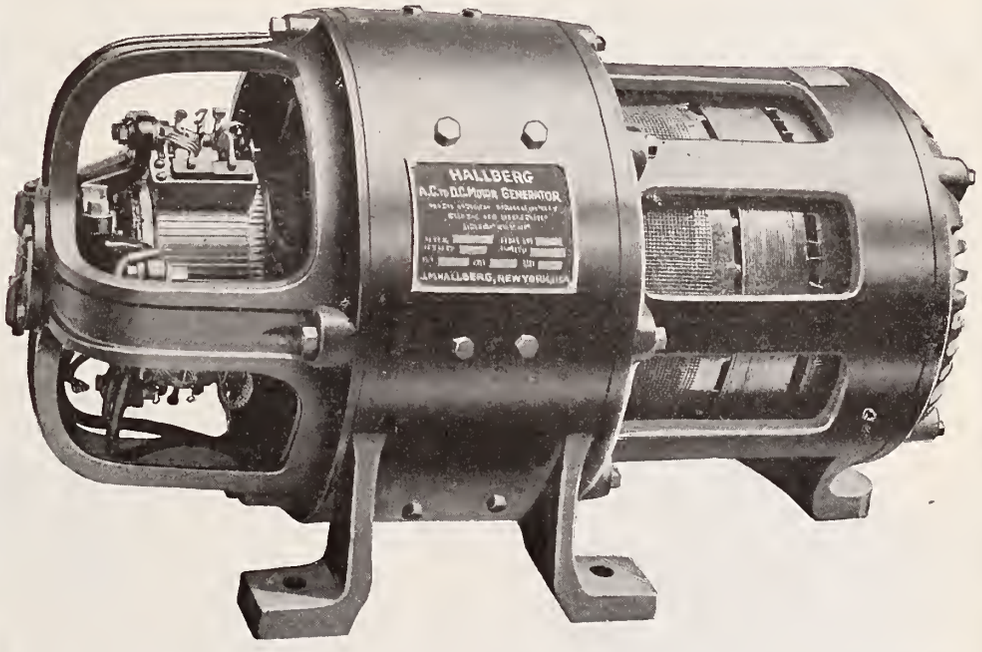
On page 3 of the Bluebook I have said: "Electricity and magnetism are two entirely separate and distinct things, notwithstanding the statements of some authorities to the contrary," concerning which statement I have no apology to offer. It was only made after consultation with some of the best living authorities, one of whom was Thomas A. Edison.

Some years ago, in conversation with Mr. Edison, I asked his opinion as to the relativity of the two forces. I cannot, of course, now quote his reply verbatim, but in substance he said: "It would be impossible to say definitely just what relation exists between magnetism and what we call electricity, for the reason that no living man knows exactly what either of these forces are.

Broadly, however, we may assume that they belong to the same general family, but it does not follow that they are not separate and distinct forces, between which there is little if any direct relation.

That was the thought or idea Mr. Edison expressed to me, and I, for one, am willing to accept the opinion of Thomas Alva Edison on such a matter, as against any other living authority, or all other authorities combined, for

1910 HALLBERG 1927
Motor Generator



A PIONEER AND LEADER!

If you own one, keep it—none so good!! Write for details—improve your projection!!

READ MR. GALLAGHER'S LETTER
AND PROFIT BY IT!

Prince Edward & Strand Theatres
Charlottetown, P. E. Isl., Canada. Nov. 18, 1927

Dear Mr. Hallberg:—This is to advise you the Hallberg Reflector Arc Lamps and Motor-Generator arrived safely Saturday. I have looked them over with the Projectionist and they are certainly exceliently constructed. If they give as good service as the Hallberg Generators we have been using since 1916 we can not be otherwise than satisfied.

Yours truly, C. J. GALLAGHER, Mgr.

COMPLETE PROJECTION EQUIPMENTS

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Fine neighborhood house. Buffalo, N. Y. Seating around 700. Brick, steel and tile construction. Equipment very best and up-to-date, including high-grade organ. Net profits now showing around $15,000 yearly. Built 5 years. Location unexcelled. Business can be doubled. Price complete, including real estate, $100,000. Terms arranged.

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Send diagram for reserved seat coupon ticket prices, state number of sets desired, serial or dated.
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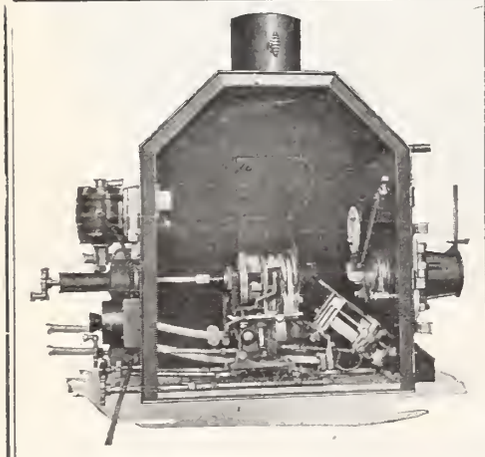


THE H. C. HIGH INTENSITY LAMP
Can Improve Your Projection
WRITE FOR BOOKLET
HALL & CONNOLLY, INC.
129 Grand Street New York

that matter. If the gentlemen with whom Brother Crick argued know more about it than Mr. Edison—well, that's that, so far as they be concerned.

However, I might add this: If magnetism and electricity are not separate, distinct forces, how is it that we must use widely different instruments to measure electric and magnetic force? How is it that the thing magnetism will do electricity will not do, and vice versa ? How is it that we may pass a direct or continuous current through a magnetic field and have it emerge as an electric current, without having absorbed one bit of magnetism, and without the magnetism having absorbed one particle of the electric current? If they were one and the same thing, or even closely similar, they would be likely to mix, would they not?

The foregoing are merely simple, homely comparisons. I might quote authorities both for and against, but of what use? We shall never know all the real truth of this matter until the real nature of both electric power and magnetism has been discovered. The statement of the Bluebook may or may not be entirely correct. However, when even Thomas Edison is in doubt, it seems to me it behooves those with whom Friend Crick has argued to not be too certain about the matter.

Whatever the general family relation of the two forces may be, it does not necessarily mean that they are not separate, distinct forces, and the operation of them seems to show that they are. The Bluebook statement will not be changed until and if further research shows it to be wrong.

"Paper Projectionist" Is Newest Title of Ye Ed.

THOMAS T. LUDLOU, Portland, Maine, asks: "When and where were motion pictures first projected life size in a theatre? I have a theatre in a small town near here and your books and department have been of inestimable help to me during the past five years. Last week I was in Boston and in talking with a projectionist there, your name being mentioned, he expressed the opinion that you are a "paper projectionist." I certainly told him where he got off at trying to slam you to me."

Just when and where motion pictures were first projected life size in a theatre is a disputed subject. There are several claimants. The first actual "appearance" of motion pictures before an audience in a regular theatre, of which there seems to be undisputed record was in Koster and Bial's Music Hall, in New York City, in the year 1896. I have not the exact address and date by me.

The Boston man is, in a way, correct. I am a "paper projectionist" in the same sense that an architect is a "paper builder." I could not walk into, for example, the Paramount Theatre, Broadway, and put on a show successfully. I would probably make an awful bull of it if I tried it, but give me just one week of practice to get back familiarity with details of handling the projector, etc., and I would undertake to do it as well as any man on earth, I don't care who he might be, and moreover I would be able to check over the equipment and optical trains with scientific accuracy, and thus be able to get out everything there is in it.

The architect is a "paper builder." He probably could not lay up decent brick wall ten feet high to save his immortal soul from Purgatory, but he, nevertheless, can tell the bricklayer how to build a great building, which, if the bricklayer tried to build without an architect would probably come tumbling down around his ears before he got to the tenth story.

My job is somewhat similar to that of the architect. It is my business to know what should be done; exactly what things will first serve a given purpose. It is not my business to project pictures to the screen, though I did so—hand power motor—for four years. There is much honor in being a good working projectionist. There also is much honor in being a competent "paper projectionist," and there is this difference: the paper projectionist usually can, with just a bit of practice take his place at the projector, a thoroughly competent projectionist, whereas, the working projectionist cannot take the "paper projectionist's place without a long course of gruelling study and hard work.

The Boston man, probably without intending to do so, paid me a rather high compliment.

Paper to Gold

(Continued from page 43)

Now, you will say: "All very well, but did the exhibitor, after all this flash, really get the dough? What were the figures?" For your information I will say that, playing "The Moon of Israel" on a percentage basis with the Capitol Theater, our share for the week's packed run in this second and third run suburban house was ten hundred and ninety six dollars and thirty cents. This is the highest rental ever received in that territory on any picture regardless of the run or house. It was done with a big picture and advertising, accessories and exploitation that appealed to the exhibitor and appealed to his public.

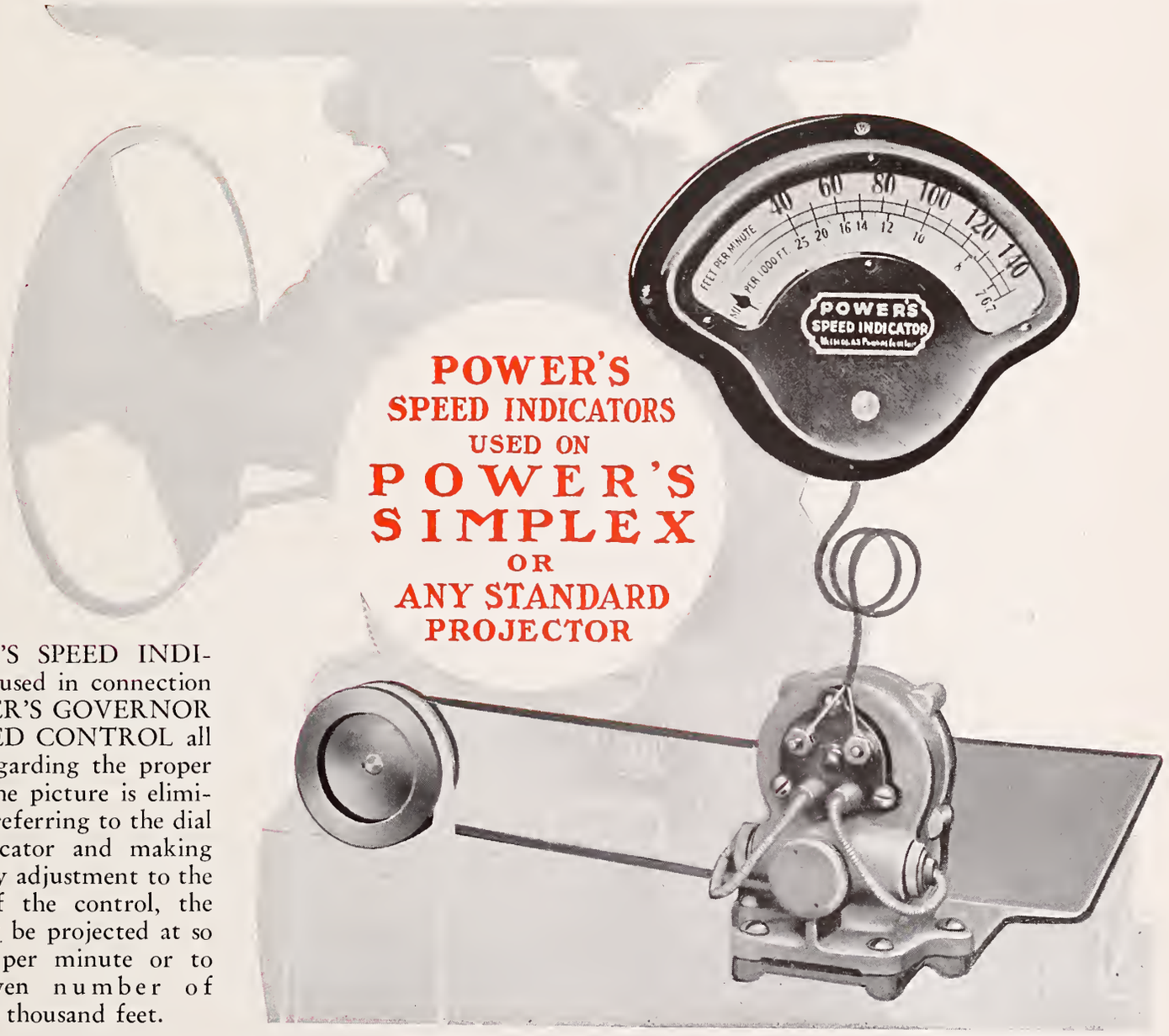
So my advice to distributors and salesmen is this: Don't jump on the exhibitor when he doesn't rush to you with his orders for accessories, etc. Be sure you have the type of selling material which will convince him that he can get his money out of. We refer to ourselves as Master Showmen of the World because we feel that, following in the footsteps of the great masters of showmanship as exemplified by P. T. Barnum, Jim Bailey and men of their type, we are giving exhibitors the material that is truly masterly in its appeal and convincing in its salesmanship.

CAMDEN, N. J.—Owner, care S. Levick & Company, Bankers Trust Building, Philadelphia, has plans by F. H. Radey, 723 Haddon avenue, Collingswood, N. J., for moving picture theatre, with seating capacity of 1,200, to be located at Fairview, Mt. Ephrain and Elm avenues. Estimated cost, $75,000.

SYRACUSE, N. Y.—Phillip Smith, care Salt City Finance Corporation, Dennison Building, plans to erect moving picture theatre and store building at South Salina and Warner avenues.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

POWER'S SPEED INDICATORS
AND
POWER'S SPEED CONTROL



POWER'S SPEED INDICATORS USED ON POWER'S SIMPLEX OR ANY STANDARD PROJECTOR

If POWER'S SPEED INDICATOR is used in connection with POWER'S GOVERNOR TYPE SPEED CONTROL all difficulty regarding the proper timing of the picture is eliminated. By referring to the dial of the indicator and making the necessary adjustment to the regulator of the control, the picture may be projected at so many feet per minute or to take a given number of minutes per thousand feet.

AN ABSOLUTE ASSURANCE OF ACCURACY AND DEPENDABILITY

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD ST. NEW YORK

Do not overlook the importance of correct lubrication.
Use Power's Roller Pin Intermittent Lubricant and Power's Machine Oil.

The New MARBRO Theatre
Chicago, Illinois

Marks Brothers select third Wurlitzer Organ

The New Marbro Theatre, one of Chicago's most magnificent cinema palaces, represents another impressive milestone in the career of the Marks Brothers. Sound judgment and superior theatre management have characterized their advance in the amusement world. In their progress Wurlitzer Organs have figured prominently by imparting a new significance to the interpretation of motion picture themes. It is noteworthy that for their wonderful new theatre they considered only Wurlitzer Organs because of the extraordinary success they had enjoyed with them in their other theatres. The very creditable achievement of Wurlitzer in producing an organ of finer tone, greater volume and wider variety of effects than any other organ has led directly to world leadership in the organ field.

WURLITZER ORGANS

REG. U.S. PAT. OFF.

Factories: North Tonawanda, N. Y.

NEW YORK
PITTSBURGH
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KANSAS CITY

PARAMOUNT-KATZ SPLIT DUE, COAST REPORTS
PRODUCTION CUT-DOWN PLANNED AT STUDIOS

MOVING PICTURE WORLD

VOLUME 89
NUMBER 5

—The Showman's Business Paper—

DECEMBER 3, 1927
PRICE 25 CENTS

NO MATTER HOW THIN THEY SLICE IT— IT'S STILL BOLONEY—

Read this! It's true!

HAVE you seen
"**THE** Thirteenth Hour?" *(A pleasure!)*
JUST one of M-G-M's
WEEKLY releases—next comes
"**MAN,** Woman and Sin" *(John Gilbert)*
WHILE others talk about so-called
SPECIALS *(be careful of boloney)*
M-G-M is busy delivering
THE week-to-week pictures
THAT keep the seats filled—
YOU'VE got to

HOT NEWS!
LOS ANGELES, CAL.

Lon Chaney in "London After Midnight" is a sensation at the State Theatre. Hailed by press and crowds as another "Unholy Three."

(Continued Inside This Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly $3 a year

(Continued)

WATCH the box-office
TO get the real
FACTS about what's
DOING the business
TODAY!

check up these statements yourself!

1. METRO-GOLDWYN-MAYER IS

doing the consistent week-to-week business. Read *Variety, M. P. News* and other papers carrying the actual figures for reports on these:

MARION DAVIES *in* THE FAIR CO-ED; WILLIAM HAINES *in* SPRING FEVER; RAMON NOVARRO *in* THE ROAD TO ROMANCE; REX INGRAM'S THE GARDEN OF ALLAH; BODY AND SOUL; JACKIE COOGAN *in* THE BUGLE CALL; IN OLD KENTUCKY; THE THIRTEENTH HOUR; JOHN GILBERT *in* MAN, WOMAN AND SIN; *etc., etc.*

2. METRO-GOLDWYN-MAYER HAS

won the everlasting loyalty of thousands of exhibitors by releasing in one season and at a time when theatres need them, the two house-filling wonder pictures:

THE BIG PARADE *and* BEN-HUR

3. METRO-GOLDWYN-MAYER WILL

show you something to make your heart glad when these come along one after the other, a succession of hits, hits, hits:

WILLIAM HAINES *in* WEST POINT; LON CHANEY *in* LONDON AFTER MIDNIGHT; NORMA SHEARER *in* HER BRIDAL NIGHT; ROSE-MARIE; JOHN GILBERT *in* THE COSSACKS; RAMON NOVARRO *in* HIS NIGHT; GRETA GARBO *in* THE DIVINE WOMAN; DANE-ARTHUR *in* BABY MINE, and more, more, more.

NOW AND FOREVER—M-G-M

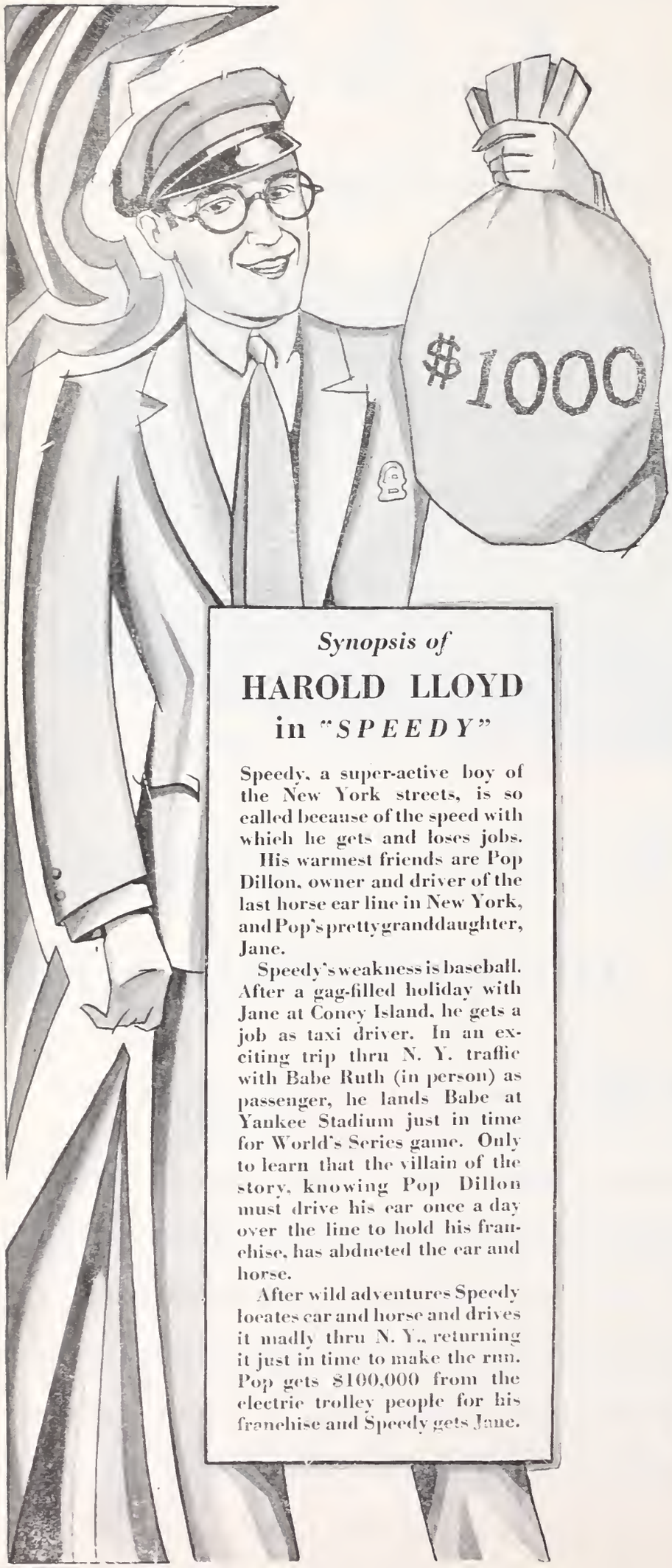
$1000 CASH!

for best theatre advertising campaigns on

24 SHEET

exhibitors, theatre managers and theatre advertising and publicity men! . . . . . .

¶How would you sell—advertising, publicity and exploitation—HAROLD LLOYD in "SPEEDY" to your public? The picture deserves the best campaign ever put behind a big special. Harold Lloyd and Paramount want to start you thinking about it at once. We will pay good cash money for suggested campaigns. Read the synopsis, look at the 24-sheet, play with the title. Prepare a comprehensive, practical campaign. ¶Send it BEFORE DECEMBER 26TH to "SPEEDY", Harold Lloyd Corporation, 1501 Broadway, New York City.



Synopsis of

HAROLD LLOYD in "*SPEEDY*"

Speedy, a super-active boy of the New York streets, is so called because of the speed with which he gets and loses jobs.

His warmest friends are Pop Dillon, owner and driver of the last horse car line in New York, and Pop's pretty granddaughter, Jane.

Speedy's weakness is baseball. After a gag-filled holiday with Jane at Coney Island, he gets a job as taxi driver. In an exciting trip thru N. Y. traffic with Babe Ruth (in person) as passenger, he lands Babe at Yankee Stadium just in time for World's Series game. Only to learn that the villain of the story, knowing Pop Dillon must drive his car once a day over the line to hold his franchise, has abducted the car and horse.

After wild adventures Speedy locates car and horse and drives it madly thru N. Y., returning it just in time to make the run. Pop gets $100,000 from the electric trolley people for his franchise and Speedy gets Jane.

PRIZES FOR SHOWMEN

Best Campaign . . . $20

2nd Best 15

3rd Best 10

Next 11 Best . $50 eac

Start working at once on

LLOYD'S LATES AND LAUGHINGEST!

In case of tie, duplicate prizes will be awarded tying contestants.

Yes Sir! "NIGHT LIFE" is IN and HOW !!

read what HOLLYWOOD FILMOGRAPH says—

WITH
ALICE DAY
JOHNNY HARRON
EDDIE GRIBBON
WALTER HIERS
PATRICIA AVERY
ARCHDUKE LEOPOLD
LIONEL BRAHAM
VIOLET PALMER
and others

BY
ALBERT SHELBY LEVINO
DIRECTED BY
GEORGE ARCHAINBAUD

TIFFANY-STAHL PRODUCTIONS INC
The Better Entertainment

"NIGHT LIFE"
Where Shown
CHOTINER'S PARISIAN
Released by
TIFFANY
Produced by
TIFFANY
Story by
ALBERT SHELBY LE VINO
Directed by
GEO. ARCHAINBAUD
Supervised by
SID ALGIERS

"Night Life" is a ten strike for Tiffany and certainly gives the big boys something to shoot at. After looking at a picture of this calibre made by a so-called independent and to shower it with praise would smack somewhat of politics, but this reviewer only regrets his inability to set forth all of the many outstanding features, but would like to recommend at this time: if you are interested in making pictures take a look at this one, for it surely is a box office pay-off.

Director Archainbaud tells his story pictorially without dragging a lot of foreign subjects in by the nape of the neck and to tip off the story would no doubt effect your slant on the picture, but Albert Shelby LeVino had something on the ball when he wrote this one.

Johnny Harron as "The Boy" and Alice Day as "The Girl" just barely kept Eddie Gribbon from running away with the picture. Even after these two kept up the terrific pace set by Gribbon it remained for Director Archainbaud to hand it to "Eddie" on a silver platter, and in doing so he sends his audience out with a sweet taste in their mouths and wow what a kick that is in the end.

"Night Life" is surely going to mean something to the future of Alice Day and Johnny Harron when it hits the market. Walter Hiers appears early but gets very little chance to show his stuff, while the supporting cast includes Lydia Yeamans Titus, Patricia Avery, Earl Metcalf, Snitz Edwards, Lionel Braham, Kitty Barlow and Archduke Leopold.

"Night Life" is Tiffany's second production under the new regime and from the reception accorded its first efforts it is bound to make itself a contender in the industry.

"Night Life" is IN and how.

CLICK.

TIFFANY-STAHL PRODUCTIONS, INC.

1540 BROADWAY M. H. HOFFMAN, VICE PRES. NEW YORK, N.Y.

"MIKE" SIMMONS *of Moving Picture World*

"I saw the GORILLA tear the Breath from over 2000 persons at one fell swoop!"

That's what "Mike" Simmons said in last week's broadcasting of his famous "Movie Chats" over Station WPCH, when he spread the fame of FIRST NATIONAL'S famous Mystery-Comedy to

2,000,000 TICKET-BUYERS!

And in Pittsburgh

WESTERN UNION TELEGRAM

RECEIVED AT PITTSBURG. PA.

GORILLA OPENED TO THE BIGGEST MONDAY BUSINESS IN THE HISTORY OF THIS THEATRE. ALL HOUSE RECORDS BROKEN. LOOKING FORWARD TO A RECORD BREAKING ENGAGEMENT. CONGRATULATIONS ON THIS GEM OF ALL MYSTERY PICTURES. EVERYBODY HAPPY HERE.

LOUIS VELAS. MANAGER
LIBERTY THEATRE

Presented by ASHER, SMALL & ROGERS

with CHARLIE MURRAY

FRED KELSEY

Alice Day – Tully Marshall – Claude Gillingwater

From the play by – RALPH SPENCE

Directed by – ALFRED SANTELL

An ALFRED SANTELL Production

Production Management EDWARD SMALL

First National Pictures

Just Another Great Publicity Scoop by FIRST NATIONAL

Last Minute News From Everywhere

ABC CIRCULATION

MOVING PICTURE WORLD

The Showman's Business Paper

7619 EXHIBITORS

Vol. 89 | New York, December 3, 1927 | No. 5

KATZ-PARAMOUNT SPLIT DUE?

Company Said to Be Dissatisfied With Publix Financial Returns; Kent Attitude Cited

"Paramount is completely dissatisfied with the way the Publix Theatres operations have been going, and as a result is preparing to make changes which will finally find Sam Katz, president of Publix, dissociated from either company in an official capacity." Such is the gist of a report emanating from a point within close radius of the presence of Paramount executives now on the coast.

As a straw in the wind of how Paramount has felt about Katz for some time, an incident is resurrected, said to have occurred at a meeting of Paramount sales executives, presiden over by S. R. Kent, Gen. Manager, in which the latter is declared to have pointed to Katz, charging the Publix official with the unprofitable state of affairs then existing.

Should this report be authentic, Paramount, being in control of the majority stock of the Publix properties, has it in its power to effect the deposition of Katz as president, with the alternative, if agreeable to both sides, of buying out the Balaban and Katz share in the holdings.

Production Slashes Brewing on Coast

Give Economy Drive As Chief Reasons; Two Closings Soon

Hollywood.—Despite the announcement by Fred Beetson, Executive Vice-President of the M. P. D. A. here, that none save "routine matters" were discussed at the gathering of the producers Tuesday, Hollywood is hysterically discussing the probability of production curtailment, studio shutdowns, and consequent unemployment.

The entire plan is based upon the desire and the necessity to reduce costs, and is part and parcel of the economy drive which was inaugurated at the time of the salary cut.

The Mack Sennett studio will close on Dec. 18, following the Warner shutdown. But *Moving Picture World* learns that this will

(Continued on Page 14)

Stanley Hatch Returns

Stanley W. Hatch, Western Sales Manager for First National, has returned from a three weeks' trip to the exchanges in his territory. He reports excellent business throughout the territory generally.

Rumors all Wet

Hollywood.—The Paramount set is buzzing with rumors that Dave Zukor here to "turn up the plant," have Schulberg out, and Lasky packing up to move over to De Mille lot January 1.

But from an official source comes word that Zukor reposes such confidence and friendship in Lasky and Schulberg that "he didn't even attend the regular executive meeting of the studio, but let Mr. Lasky preside over his own gathering."

JEROME BEATTY

Jerome Beatty is F. N. Adv. Director

Jerome Beatty, for the last three years assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, has resigned from that organization to join First National Pictures, Inc.,

"Wings" Clicking In Chicago

Chicago—"Wings," in its fourth week at the Erlanger, broke its own record for receipts, with a mark of $18,500, according to Al. Grey, of the Paramount roadshow department.

"Blossom Time" for Movietone Feature

Winfield Sheehan, vice president and general manager of Fox, has purchased the screen rights to the operetta "Blossom Time," with the prospect of co-starring Janet Gaynor and Charles Farrell, under the direction of Frank Borzage. It will have a Movietone acccompaniement.

Riesenfeld Resigns

Dr. Hugo Riesenfeld, managing director the Colony Theatre since its reopeing under Universal operation, has resigned. His future plans are not revealed.

"Devil" for Veidt

"The Devil," a story for a forthcoming special, starring Conrad Veidt, has been bought by Carl Laemmle.

Schenck Flays Vaudeville; Calls 5000 Seaters Scourge

Stamping 5,000 seat theatres "absolute detriments to the picture business" and stating that showmen who offer as the main feature of a bill anything but a feature picture, are striking at the vitals of our industry, Joseph M. Schenck, President of United Artists, yesterday forwarded his 1928 film forecast to the Film Daily Year Book. Schenck said further:

"The feature picture is responsible for provision of the necessary money to build palatial theatres. The public which owns, through stock subscriptions, most,—in fact all,—of these theatres, bought the stock on the strength of the theatre being a

(Continued on Page 14)

Kontingent Dead

The "Kontingent" system by which the German government required that for every foreign feature film admitted for censoring a German feature film approximately the same length should be offered is to be abolished. The above administrative regulation which was issued January 1, 1925, will be replaced January 1, 1928 by regulations which call for 260 permits for the importation of foreign films. Of these, 170 will be supplied to local distributors, the remaining 90 to be held by the Federal Film Commissioner and issued by him at his discretion.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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VOL. 89 NO. 5

Metro, Paramount to Drop Newsreel?

Price Cutting to Meet Keen Competition, One Chief Reason For Move

Another outcropping of the simultaneous visits of executives of big line companies at the coast is the report that both Metro-Goldwyn-Mayer and Paramount will drop their newsreel services. Cutting of prices to meet the keen competition, and the tremendous overhead of striving for scoops, are given as the chief reasons.

A check-up on Paramount newsreel business for nine weeks, based on the quotas allotted to certain territories, shows the company to be below anticipated receipts at Kansas City, Columbus, San Antonio, Wilkesbarre, Atlanta, Buffalo and Omaha. On the other hand, the company is away out of the "red" in San Francisco, Dallas, Denver, Seattle and Minneapolis. Figures in most of the other key centers throughout the country show an even grade of business with the quotas allotted. No figures are available on Metro.

FILM BOOTLEGGERS IN 'CINCY' JAIL

Cincinnati.—What Ohio exhibitors hope is the beginning of the end in bootlegging fight films in the State has at last eventuated.

After a four week's chase, a United States Government official last week placed under arrest at Newark, Ohio, Carl Clark, 28, Cambridge, Ohio, and Charles Hagedorn, 44, Toledo, Ohio, charging them with illegally transporting films of the Tunney-Dempsey fight.

According to officials, Clark and Hagedorn secured a set of the fight films in Chicago. Secret Service officials traced the pair to Lexington, Ky., about four weeks ago. Apparently tipped off, the two men left the films in their room at the Phenix Hotel and fled. The Government confiscated the films.

CONSTANCE TALMADGE, who has signed a long term contract to release her future productions through United Artists.

Gotham Closes Deal With Orpheum Chain

Bud Rogers, Vice President of Lumas and Nat Wolf of the Orpheum Circuit have signed a contract whereby the Orpheum houses in several cities book in for first run, "The Satin Woman," "The Girl From Rio," "The Cheer Leader" and "The Rose of Kildare," all Gotham productions.

Road Showing of Pathe's "Chicago"

The screen version of the stage play, "Chicago," will be sent out from the De Mille studio as a road show instead of a program picture. It will follow "The King of Kings" at the Gaiety in New York, and will be shown in nine reels.

Phyllis Haver is the star and Frank Urson directed. Victor Varconi, T. Roy Barnes, Julia Faye, Robert Edeson, May Robson, Virginia Bradford, Warner Richmond and Clarence Burton support Miss Haver.

Uncle Tom Premiere at Detroit Lafayette

The first roadshow opening of "Uncle Tom's Cabin" took place last Sunday night in Shubert's Lafayette Theatre, Detroit, before a brilliant audience, with Wayne Pierson in charge. Paul Gulick and Sidney Singerman of the New York office attended.

Paramount Offers Pola $125,000 Per

A new production-release arrangement is understood to be the basis on which Paramount is negotiating with Pola Negri to continue with the organization. The deal involves the offer of $125,000 a picture for a maximum of three pictures a year. Paramount is unwilling to continue on the present salary basis.

Mae Murray Gets 9 Weeks on Publix

On Dec. 10th, Mae Murray will open a nine week's tour of the Publix Circuit at the Paramount, New York. Frank Cambria is arranging a "Marry Widow Revue" around the star. She will play Boston, Buffalo, Detroit, Cincinnati, Indianapolis and the Chicago, Uptown and Tivoli in Chicago. The engagement concludes in Chicago.

"Texas Steer" Released

Dec. 4th is the general release date for "A Texas Steer," Sam Rork's-Will Rogers of the Charles special for First National. Ned. Depinet, general sales manager has already booked it into the Madison, Detroit; Empress, Oklahoma City; Pantheon, Toledo; Post, Battle Creek; Stanley-Mark Strand, Albany; Aztec, San Antonio.

Ginsberg Here; Lined Up on Full Schedule

Henry Ginsberg, president of Sterling, arrives in New York today after a six-week visit to the Sterling Studio.

Ginsberg, in company with his associates, Joe Rock, vice-president of Sterling in charge of production, and Irving L. Walenstein, newly admitted to the firm as secretary-treasurer, mapped out the entire production schedule remaining on the Sterling 1927-1928 program.

Hammons to Coast

E. W. Hammons, President of Educational Film Exchanges, Inc., left New York last Monday afternoon on his regular winter visit to the Educational Studios, Hollywood. He will be gone about two weeks.

Fox Starts Movitone News As Regular Weekly Release

William Fox launches Fox Movietone News, as a permanent institution today, with the release of issue. The regular releasing program calls for one each week, or news events throughout the world.

A number of individual news subjects, which were presented at a limited number of theatres met with general acclaim by patrons and the press.

Edward Percy Howard, former newspaper editor, is editor of Movietone News. Hal Stone is news editor, William O. Hurst, assignment editor, and Thomas H. Chalmers, director.

Distribution will be handled exclusively by Fox Film Corp., with Milton Schwartz in charge of sales.

The Movietone News department under leadership of these executives now is functioning at top speed and the camera staff is being increased daily. A fleet of high powered automobile trucks, each equipped with complete Movietone apparatus, is being used for the gathering of news subjects to make up the weekly reel.

These trucks, covering the big events of the day in America and Europe are expected to be doubled in number by Jan. 1. Cameramen and trucks will be stationed in central locations throughout the world, much the same as cameramen are stationed for the regular newsreel. Events of national interest that are appropriate for Movietone reproduction will be covered everywhere.

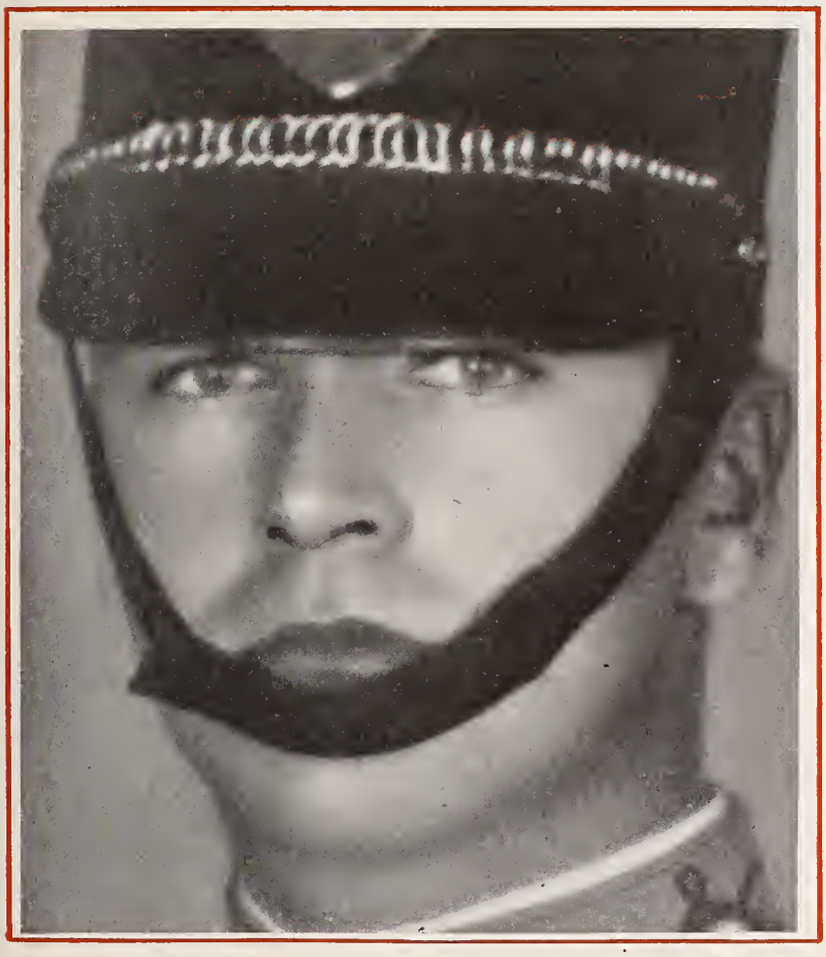
Helps Slam "Blues"

E. Haldeman-Julius, well-known publisher of Girard, Kansas, and a Vice President of the National Association Opposed to Blue Laws, Inc., has just signed the petition against the Lankford "District Blue Law" bill and forwarded it to the association office at 817 Thirteenth St., N. W., Washington, D. C.

The petitions of the N.A.O.B.L. against a Sunday closing law for Washington will be presented to Congress when the Lankford bill is under consideration.

BOYD TRIUMPHS

Sensational Success in "Dress Parade", Donald Crisp's production of West Point story, definitely establishes William ("Bill") Boyd as one of the screen's biggest box-office personalities.



WILLIAM BOYD

SINCE his first meteoric success in the title role of Cecil B. DeMille's "The Volga Boatman", William Boyd has steadily grown in popular favor. NOW in "Dress Parade" his portrayal of the young West Point cadet places him in the category of the screen's greatest box office draws.

"Bill Boyd is superb" says—N. Y. Evening World.

"William Boyd is making his work distinguished through sheer force of personality and talent",—M. P. News

"Our friend Bill Boyd acquits himself most creditably in this role",—N. Y. American

300 West Point cadets, guests of Pathe marching into the Mark Strand theatre to see William Boyd in "Dress Parade" at its sensational premiere in New York—Oct. 29.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Producers International Corp., 130 West 46th St., New York. WILLIAM M. VOGEL, *General Manager*, Foreign Distributors of De Mille and Metropolitan Studio Productions

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

F. & R. Hit for Half Million; Court Orders Return Funds

Minneapolis. — United States District Judge William A. Cant this week ordered the appoitment of a trustee to recover more than $500,000 alleged to have been diverted from the Miles Theatre Co. operating the Garrick, to M. L. Finkelstein, I. H. Ruben and William Hamm, officers of the Twin City Amusement Trust Estate.

Judge Cant's decision was the result of an action filed in federal court in 1920 by original stockholders of the Miles Theatre Co., who alleged that they had been influenced to sell their stock for a small firm on the ground that it was practically worthless.

Stockholders who retained ownership of their stock alleged that receipts of the corporation had been used to pay much of the expense of operating the entire F. and R. theatre circuit.

JOE BRANDT, head of Columbia Pictures, who just returned from Europe, where he had been attending to the foreign sales.

Pathe-Bray Desert Unit Reported Safe

Salt Lake City — Dispatches relayed from Camp Elmer Pearson in the Painted Desert, Arizona, announce the safe arrival there of the thirteen men of the Pathe-Bray film expedition who for twenty days weathered the treacherous rapids of the Colorado River and who had been reported lost because of lack of communication. An army plane was about to start in a search when Indians located the party.

The river party left Creen River Utah, on November 10 and carried radio equipment for communication. This was smashed in the rapids in Cataract Canyon.

"The Leopard Lady" Should Be a Secret

Instructions will be issued with the release of "The Leopard Lady," a special De Mille production for Pathe, advising theatre managers to warn audiences to withhold, from those who have not viewed the picture, the answer to the mystery.

"Jailbirds Free"

Port Arthur, Tex.—Persons arested here last Thursday and Friday were admitted free to the Pearce theater, upon presentation of their "ticket" given them by the arresting officer. This was the novelty in connection with the presentation of the feature picture, "See You In Jail," then showing at the theater.

Keaton Signs a New Contract with M G M

Buster Keaton has renewed his affiliation with Metro-Goldwyn-Mayer, to be starred in a series of feature comedies. Several stories are now being considered for the comedian's first picture.

FBO Lists Nine, 3 Specials, for Jan.

FBO will distribute 9 pictures in January; five features and four short subjects. These, in the order of their releases are:

Jan. 1, "Driftin Sands," starring Bob Steele; Jan. 13, "Coney Island," a Ralph Ince production, with Lois Wilson featured: Jan. 15, "Deadman's Curve," with Douglas Fairbanks, Jr.; Jan. 22, "Wizard of the Saddle," starring Buzz Barton; Jan. 30, "Little Mickey Gorgan," starring Frankie Darro.

"Mickey's Parade", a two reel subject based on the Mickey McGuire cartoons by Fontaine Fox will be released on January 2nd. On January 9th, "Panting Papas," a two reel Standard Fat Men comedy, produced by Larry Darmour, will be distributed. Two one-reel "Newslaffs" by Bill Nolan will be distributed on January 8th and 22nd, respectively.

"Kid" in Fourth Month

First National's special, "The Patent Leather Kid," starring Richard Barthelmess, is in its fourth month at the Globe Theatre, New York, where it is playing at $2.00 box, twice a day. It entered its sixteenth week on Monday.

COMING AND GOING

Nat L. Mintz, vice-president of Charles B. Mintz Pictures, returned to his desk following a month's tour of key city exchanges in the Middle West.

Budd Rogers, Vice-President of Lumas Film Corporation, returned from a three weeks tour of the principal key cities and exchange centers last week and reports many important circuit and first run bookings for Gotham Productions.

Jack R. Hayes, Universal's manager in Mexico, is now in New York on a business trip to confer with N. L. Manheim, former manager.

Richard Rosson is en route to the Fox lot on the Coast to begin work on a modernized version of Paul Armstrong's play, "The Escape."

A. Griffith Grey, head of the Paramount road show department, will left for Chicago to make arrangements for extending the engagement of "Wings," beyond the original eight weeks planned.

Lee Marcus, general sales manager of FBO returned this week from a swing around the middle eastern exchanges of the company, where he had given FBO's Grand February Jubilee a running start.

Wesco Gets Actual Control of Saxe Circuit January 1st.

Milwaukee.—The company controlling the Miller theatre here, managed by C. H. Braun, has declared that its assets will go to the West Coast theatre again after Jan. 1. This action is the precursor of similar voting on the part of the stockholders controlling the 44 additional houses in the Saxe circuit. One fourth of these are located in this city.

Only two of the theatres are partially public-owned, the rest of the stock is in the hands of Thomas and John Saxe and Oscare Brachmann. It is understood that there are some 7,500 shares of stock outstanding which will be purchased at $11, a profit of $1 per share.

The Miller company merely operates the theatre, its assets being its lease and equipment.

When the stockholders are lined up they will receive a cash consideration in addition to Wesco stock which will be traded for the present Saxe securities.

United Artists' L. A. House Opens Dec. 26

Monday, December 26th, the new United Artists theatre here will be opened. It will be operated under management of West Coast Theatres. The house is on Broadway, near Ninth Street, in the heart of the downtown Los Angeles business district.

Lou Anger, Vice-president of United Artists Theatre Circuit, said that world premieres of all United Artists Pictures will be held in the new Los Angeles theatre. The film which will open the house has not yet been selected. The house was nine months in course of construction and cost $3,500,000.

"HELEN" TO OPEN GLOBE, $2.20 TOP

"The Private Life of Helen of Troy," will have its New York premiere at the Globe Theatre, Friday, Dec. 9, where it will open an extended run at $2.20 top. The booking arrangements have just been completed by Ned E. Depinet, vice-president and general sales manager of First National.

The picture will serve to introduce to picture patrons First National's foreign star, Maria Corda, who was placed under contract by Richard A. Rowland, after he had seen some of her UFA production in Europe.

"King of Kings" in Budapest and Prague

"King of Kings" recently had gala openings at the Royal Apollo Theatre in Budapest and at the Lucerna Theatre in Prague, Czecho-Slovakia. The picture received the hearty endorsement of the Czechoslovakian ministers and the Prague Archbishop Kordac wrote a strong letter of commendation.

F B O Holds Meet

Eight branch managers, together with every executive in the home office of F B O, are meeting Saturday, Dec. 3, to discuss the "February Grand Jubilee" in honor of Joseph P. Kennedy's second year in the industry.

Rename "Ironsides"

"Old Iron Sides," Paramount's roodshow special, is to be renamed. "Blood and Iron" is suggested.

EDITORIAL

Eyes Open--Fingers Crossed!

STIRRING times. And times in which it behooves every exhibitor to exercise the eternal vigilance which is the price of liberty.

Under the lash of the bankers and the barrage of the Federal Trade Commission, the entire industry is being reconstructed. In its production department. In its distribution department. Especially these.

Pictures offered you will be better. But they will be fewer. There will be enough to go round, though. Don't worry about a dearth of product.

The thing to watch is the materialization of the sales plans now being evolved to circumvent the death sentence passed on block-booking. They may be good ones. They may please you. But there is always the chance of a wolf in sheep's clothing.

Keep your eyes open — and your fingers crossed. And when it comes time to sign up your playdates be sure you know just what is is all about. Don't sign a contract you don't understand.

Of, By and For Exhibitors

HAROLD LLOYD, High Priest of Hilarity, has long been identified with those showmen whose ears are attuned to the pleas of the box-office. He worries over exhibitor problems. He is always willing to listen. And to learn.

In order that all may benefit by the best showmanship thought in the industry, Lloyd sponsors the idea announced elsewhere in this issue. And backs up his idea with his dollars.

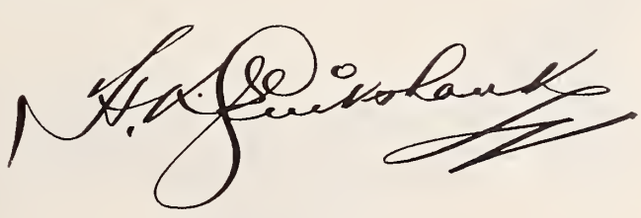
The campaign finally evolved by the exhibitors for "Speedy" should be a revelation. Emanating from the showmen, themselves, it must reflect their ideas on how this special should be sold to the public. The result will mean a greater glitter of gold at every gate.

Making it Easier

IT'S the little things that count. This week *Moving Picture World* gives attention to its A B Cs.

In consulting the Reference Charts you will find that they are set up in alphabetical order rather than by date as heretofore.

This makes it easier for you. It costs us more money, and more time and more labor. But it is a *service* to you. Therefore worthwhile.



ANNOUNCEMENT EXTRAORDINARY

With its organized units now covering the principal centres of Europe and America, William Fox begs to announce the institution of a weekly news service by

FOX MOVIETONE NEWS

Through this regular service your patrons can now hear, as well as see on the screen, the world's principal events as presented by Movietone, the process which photographs on the same film both pictures and their accompanying sounds.

The first issue, Number One, of
Fox Movietone News is released
Saturday, December 3rd, 1927.

FOX FILM CORPORATION
SOLE DISTRIBUTORS

FOX MOVIETONE NEWS

A New Era in the presentation of the World's News

FOX Movietone News brings to your theatre a LIVING *presentation of the world's activities. Its specially equipped camera units are now busy in Europe and America recording in both sound and pictures the day's events. A partial list of subjects already covered includes:*

Italy
Premier Mussolini addresses the people of America from his garden in Rome.

England
The Prince of Wales speaks at opening of new British highway from Birmingham to Wolverhampton, England.

New York
Racing engines and crash of walls heard in great five-alarm fire in New York City.

Paris
The convention of the American Legion in Paris is heard as well as seen.

New York City
Army vs. Navy; cheers and songs of Cadets and Middies add to uproar at annual service classic.

London
Lloyd George makes an address at the unveiling of statue in London.

Dublin
Eamon de Valera announces that the Irish people do not regard the treaty with Great Britain as morally binding.

Aberdeen, Md.
Battle and artillery practice at Aberdeen Proving-Grounds.

New York
West Point Cadets in parade; "Retreat" at Fort Jay, Governor's Island, N. Y.

London
Historic ceremony of changing the King's Guard at Buckingham Palace, London.

New York City
Sir Thomas Lipton announces his intention to challenge again for the America's Cup.

Berlin
The new German Army goose-steps to music of old Von Hindenburg march.

All Movietone subjects are recorded and reproduced exclusively with Western Electric Sound Projector System

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FOX MOVIETONE NEWS

Commission Lacks Power to Order Property Divestment

Washington—The Federal Trade Commission is without power under the law to order any disestment of physical property, according to the Commission's own report which cites the recent decision of the United States Supreme Court in the Eastman case as limiting its powers.

The report states that "the commission is without authority under any circumstance to direct a divestiture of physical properties. The fact that the commission issues its complaint either under Sec. 5 of the Federal Trade Commission act or under Sec. 7 of the Clayton act before the actual transfer of properties is made confers upon the commission no jurisdiction or gives it no authority to direct a disposition of physical properties that it does not have under the statutes. There is nothing in either statute which would indicate that the commission has the authority in one instance and not in the other."

Beatty With F. N.

(Continued from Page 7)

according to an announcement by Ned E. Depinet, Vice President and General Sales Manager of First National.

Beatty's resignation is to take effect about January 1st. For First National he will have charge of advertising, publicity, exploitation and general public relations work. No changes will be made in the present First National staff, Mr. Depinet announces. No successor to Beatty has yet been named by Hays.

Zabin Joins U. A.

James Barton Zabin joined Vic Shapiro's advertising and publicity department at United Artists this week, taking charge of exhibitors' service. Zabin, who is secretary of the A.M.P.A. for the past two years been in Russell Holman's advertising department at Paramount.

Schenck Flays 5000 Seaters

(Continued from Page 7)

picture theatre. In my opinion, faith has not been kept with the public, as they turn these theatres into vaudeville houses.

"Just as soon as the balance sheet of these theatres is in red,—and they have to stop paying dividends,—the stockholders will voice their sentiments. The theatre that makes it possible for a producer to produce real pictures,—the kind of pictures that keep up the interest of the public in pictures, is the small theatre, operated at small expense, and where a picture can run for more than one week. It is absolutely essential for the producer to receive the highest possible returns in rentals from theatres for his picture, to enable him to remain in business, and if, through an ill-advised policy, the exhibitor squanders a lot of money in the management of his theatre, the producer suffers more than anyone else."

"Wild Geese" Opens At Roxy Theatre

"Wild Geese," Tiffany-Stahl's picturization of Martha Ostenso's novel, which was to have opened at the Roxy Theatre December 10th., has been moved forward a week and will have its first world premier showing at the Roxy Theatre today.

"Tigress" on Bway.

"The Tigress," Columbia's latest George B. Seitz' production, featuring Jack Holt and Dorothy Revier, had its first New York showing, at Moss' Broadway, opening November 28th. "The Tigress" is Jack Holt's first starring vehicle for Columbia under his long term contract.

Brooks Handles Gray Act

Walter Brooks will direct Gilda Gray in her prologue to "The Devil Dancer," her first Samuel Goldwyn picture, when it comes to the Rialto on December 10th.

Frank "U" Manager

Omaha—Alexander Frank is the new director of the Universal theatres in Nebraska and Iowa, as reported by the Chicago office of Universal.

Tiffany Stahl Signs 2

Tiffany-Stahl has signed to a long term contract, Stepin Fetchit and Carolynne Showden, two colored screen performers. Miss Snowden is known as the "Black Sarah Bernhardt."

J. M. HONE, new Secretary and Treasurer and an active worker in the organization of the Motion Picture Theatre Owners of Washington.

Paramount Has 16 This Month

Paramount's December schedule includes comedy-dramas, melodrama, straight comedy and heavy drama, comprising 6 feature length productions and 10 short feature pictures. The features in chronological order are: "Honeymoon Hate," starring Florence Vidor and directed by Luther Reed; "Get important pictures, and if there ring vehicle, directed by Dorothy Arzner; "The Gay Defender," directed by Gregory LaCava.

W. C. Fields and Chester Conklin appear in "Two Flaming Youths," directed by John Waters; a Pola Negri production, "The Secret Hour," with Jean Hersholt and directed by Rowland V. Lee; "Serenade," starring Adolphe Menjou, will be the last release of the month, going to the exhibitors on December 31st.

Incorporations

Albany, Nov. 21.—Companies that received charters the last week are: Delmont Productions, Inc., $20,000, with Louis Delmont, Ernest Demure, Isak Safirstein, New York City; Armo Amusement Corp., $5,000, Arthur and Morris Weinsoff, Brooklyn; Morris Pinsky, Newark, N. J.; A B A Film Corp., $20,000, Timothy G. Arenson, New York City; Alexander P. Axelrud, Michael Bachman, Seagate; Albany Arbor Hill Theatres Corp., Albany Eagle Theatres Corp., and Rensselaer Theatres Corp., all located in Albany, having the same incorporators: Michael D. Reilly, Katherine B. Russell and Susan Preston, of Albany, the amount of capitalization not being stated.

Production Cuts Brewing on Coast

(Continued from Page 7)

be only until after the holidays. In addition to these two rumor-building facts, the broom has swept clean through the United Artists studio publicity department, where during the past several weeks but one picture has been in the making. The indications are that United Artists will be in the line-up when it comes to the taking of a winter vacation.

The First National studios have completed some of the year's most important pictures, and iw there is any cessation of activity in Burbank it will be in refutation of the established winter schedule which calls for busy days far into the Spring.

It is denied in no uncertain terms that any of the New York executives sat in on the recent meeting of the M. P. P. D. A., which according to Mr. Beetson was the regular fourth annual meeting, postponed simply because of his absence in New York.

Beetson further denied that salary cuts, studio closing, or changes in production schedules were discussed at the meetings.

In an exclusive interview with *Moving Picture World's* West Coast representative, Beetson said:

"I speak candidly, and am not covering anything up. When Major Hammons of Educational arrives, I suppose more talk will result. His arrival at this time is merely a coincidence and nothing unusual.

"As for the salary cut—every time I hear of it, it makes me sick. Hays had nothing to do with it."

Meantime, the independents are quick to act on the assimption that there is going to be a drastic lessenning of production by the "big time" companies. Conspicuous among the newcomers is Oscar Price, whose Pallas Photoplays will play a part next year. Price is organizing a production company called United Directors, and is also planning his own releasing organization.

H. H. Thomas has organized a group of independent exchanges to handle 26 features to be made by Dave Thomas, of the Ralph Ince outfit, in 1928.

Nat "Holes-in-One"

If you want to play golf with Nat Rothstein, Universal's Advertising Attilla, you better get yourself a reputation. On the day of the Army-Navy football game, peeved by being unable to get tickets, Nat took it out on innocent ball, smacking the inoffensive pill for a hole-in-one. The report that Nat intends to support a monocle, is vehemently denied.

The Folly of Fools!

(No. 561.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

ARE SOME EXHIBITORS FOOLS?

MY ENTIRE CAREER HAS BEEN BUILT ON THE BELIEF THAT EXHIBItors are intelligent business men, desiring sound merchandise, delivered to them on a legitimate merchandising basis

I'VE NEVER HAD MY CONFIDENCE SHAKEN. UNTIL NOW.

EVERY NOW AND THEN ONE OF MY ASSOCIATES COMES TO ME with a clipping showing that some exhibitor has foisted on his patrons a print of the old junk "Uncle Tom's Cabin."

ALL OF WHICH WOULD INDICATE THAT AT LEAST SOME—"SOME" I said—SOME EXHIBITORS *ARE* FOOLS!

HOW UNDER THE SUN ANY MAN WITH A SINGLE DIME INVESTED in the brick and mortar of a theater or even a store room could tamper with that investment by showing one of these prints is beyond me!

THIRTEEN AND FOURTEEN YEARS OLD THEY ARE! THINK OF IT! And think of the agony of having to sit through one of these pictures yourself, let alone having the infernal gall—or idiocy—to collect money from the public for the crime!

WHY IT IS ONLY TWO MONTHS AGO THAT ONE EXHIBITOR WRITing in the Reports Department of Exhibitors Herald about one of these old prints said:

"DON'T SHOW THIS PIECE OF JUNK IF YOU WANT TO KEEP YOUR HOUSE OPEN!"

TOO BAD HE LEARNED IT *AFTER* THE DAMAGE.

TOO BAD SOME OTHER EXHIBITORS ARE ONLY LEARNING IT *AFTER* they slink down the alley to dodge their wrathy patrons.

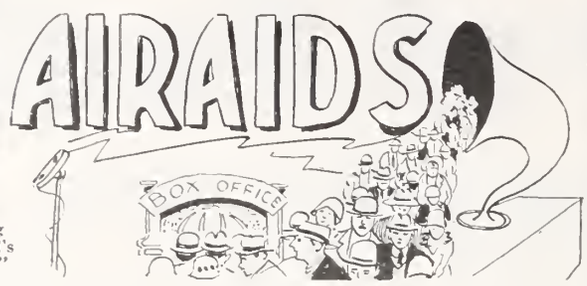
BUT MAYBE IT ISN'T TOO BAD.

"NOBODY IS TWICE A FOOL," SAYS THE OLD PROVERB. AT LEAST these fellows have learned their lesson And others, too, may profit by the warning.

MEANWHILE UNIVERSAL'S *NINETEEN-TWENTY-SEVEN PRODUCTION.* of "Uncle Tom's Cabin"—staged at a cost of close to two million—hailed by the critics —sensationally successful on Broadway—such a masterpiece will not be hurt by junk prints of old pictures, but the exhibitors who run such junk surely must suffer!

MY INVESTMENT IS IN THE AMERICAN PUBLIC. PRETTY SOLID security.

"MIKE" SIMMONS Broadcasting M. P. World's "Movie Chat"



"Curiosities" Holds Listeners

The following is a reproduction of the radio interview of Walter Futter, producer of "Curiosities—The Movie Sideshow" series of short reels, released by Educational, as conducted by Michael L. ("Mike") Simmons in Moving Picture World's "Movie Chat" from Station WPCH, Hotel McAlpin, New York.

SIMMONS: Barnum was the first showman to realize that the world is interested in freaks. He started the sideshow and the sideshow made the circus famous. Mr. Futter applied Mr. Barnum's idea to the Movies. He saw the entertainment possibilities of showing only freak, curious, novel and unusual things to the public. He makes a business of gathering these from every part of the world, and in the few years that he has produced these subjects, he has already out-Barnumed Barnum by obtaining over fifty times as many freaks as Barnum ever did in twenty five years in the circus business. It must be interesting to know how it is possible to gather all of these unusual things. Mr. Futter will tell you some of the methods that he has used in obtaining the subjects.

FUTTER: When I first started this series it was very hard to get material, and everyone said CURIOSITIES "The Movie Sideshow" were very interesting pictures but material for the continuation to the series was impossible to obtain, because it did not exist. We have now produced twenty four complete CURIOSITIES, each picture having from ten to fifteen individual freaks in it. Freak birds, freak fish, plants, animals, odd people, odd happenings, etc.

The wide distribution which the Educational Film Exchanges, Inc. have given CURIOSITIES "The Movie Sideshow" has helped in a great measure to obtain subjects for us. Millions of people seeing the picture have voluntarily contributed ideas from their own localities, and we have built up a staff of cameramen throughout the world, to photograph a freak wherever it may be found. So if we hear of an unusual man with three heads, or of a tree bearing four kinds of fruit at one time, though it may be in far off India, we can send to our representative there, to photograph them for inclusion in our reels.

The fattest woman in the world, weighing over 700 pounds is a freak in herself and the thinnest man in the world being over 7 feet tall and weighing only 70 pounds is also a freak, but when these two got married, a 700 pound wife and a 70 pound husband, they became a great subject for our release. We found that likes often attract opposites. You may not believe that there is a man 7 feet 6 inches in height, married to a woman who is only 27 inches high. It is curious to wonder about the physiology of such a match.

SIMMONS: The 27 inch woman must have a real inferiority complex, she must love to be looked down upon. Tell us about some others.

FUTTER: From the depths of the ocean we found a strange fish, called the Sucker Fish. It is the laziest thing in the world. It is a marvelous swimmer, but nature has equipped it with an odd suction plate on top of its head, which allowes the fish to attach itself to another fish or to a boat and thereby save itself the trouble of swimming. The Sucker fish has been known to ride on the side of a whale or a shark for many weeks without disengaging itself, existing on the morsels which slide by the shark's month. They also attach themselves to Trans-Atlantic steamers, fall asleep, and wake up in warm tropical waers, which are fatal to them. Their laziness therefore costs them their lives, because they can live only in northern icy waters.

The Star Fish looks harmless in a fish bowl, but would you believe that they are champions in a fight. However, they seldom fight, having only one enemy in the Kingdom of Fish. Their enemy is the Haliotis. Anytime a Star Fish meets a Haliotis there is a fight, as they are natural enemies and the Haliotis always loses.

SIMMONS: I suppose four out of five do. Have you got any dodo birds?

FUTTER: No, but there is an odd plant which we used in a recent CURIOSITIES, known as the Venus Fly Trap. This plant has a trap on the end of its leaves, constructed very much like the dipper of a steam shovel. When a bee, spider, fly etc., comes into this trap to steal the honey of this plant's beautiful flower, the plant closes the trap, catches the bee alive and later uses it for food.

SIMMONS: How about curiosities with sex appeal?

FUTTER: Well, there are the Sea Anemones; they have the facility of snaring shrimps in their beautiful flowery tendrils and using them for food.

SIMMONS: Yes, the shrimps always fall for this sex stuff.

FUTTER: We have used in CURIOSITIES "The Movie Sideshow" many freaks of maternal love in animals. We had a subject of a dog who raised a baby lion which afterward attacked it's foster mother and killed her. We have many subjects of cats mothering broods of chicks, of a white Heron nesting a batch of turtle eggs, monkies mothering kittens, and so on.

SIMMONS: Have you any celluloid schnitzels, as Menken might say?

FUTTER: Well, in a way, yes. In Hollywood we recently produced a picture of the unusual freak extras. If your nose is broken three or four times and is as crooked as the teeth of a jigg saw, you would pay hundreds of dollars to get it straightened. But in Hollywood, that nose is your fortune. An extra in Hollywood, called Broken Nose Murphy gets $50.00 a day because he is the best underworld or prize fighter type. If you're unusually thin, tall or short, unusually homely or grotesque go to Hollywood. Pretty girls in droves have been sent there by beauty contests and Hollywood does not need any more. Someone should start a contest for unusual and curious people, because Hollywood is always in need of types. This CURIOSITIES release is called "Holly-Nuts" and is now playing many of the big chain Theatres, including Loew's and Stanley Fabian's Circuit in New Jersey.

WPCH at Mc Alpin

Station WPCH, which heretofore operated its studio in the Park Central Hotel, has moved to the McAlpin Hotel, in more expansive quarters, where Station W M C A, with which it is affiliated, also operates. Here, every Thursday, at 6:45 P.M., "Mike" Simmons will broadcast Moving Picture World's "Movie Chat," occasionally punctuating this feature with interviews with prominent executives of the industry.

NAT ROTHSTEIN

Nat Rothstein To Air "Uncle Tom" on Dec. 15

Nat Rothstein, Director of Advertising and Exploitation for Universal, will get the third degree from "Mike" Simmons, before the microphone of W P C H, Hotel McAlpin, New York, on Thursday, Dec. 15, at 6:45 P. M. Rothstein defies the interrogator to ask him any question he can't answer on the production details of "Uncle Tom's Cabin". In effect, the interview will take the audience behind the scenes at Universal City, and other locales which figured in the making of the picture and accounting, in brief, for the tremendous detail which figured in the original 977,000 feet of footage

I am always on the hunt for CURIOSITIES, freak subjects about anything in the world or any place. I will be pleased to pay for ideas from anyone in the Radio Audience if they submit ones which we use, and we will arrange to have it photographed. Send in your idea, and I will pay you $10.00 for each idea accepted and used. We have prepared a list of 100 subjects which we have used in our past releases and this list will give you a definite idea of the type of thing we want. I will be pleased to send this list to anyone who will write for it. If you want to assist in making CURIOSITIES "The Movie Sideshow" distributed by the Educational Film Exchanges, Inc. just drop a line to Mr. Simmons in care of this station or direct to my office. Futter Productions, Inc. 130 West 46th Street, New York City. A list of the Theatres in which you can see CURIOSITIES will also be sent you. Here's your opportunity to help make a real movie and be paid for it.

SIMMONS: "Well now, here is your chance to get into the movies painlessly, and with some profit I'll start the parade by sending a model young man, who neither smokes, drinks or cares por girls. He is my son, eighteen months old. Thank you and good night.

This Week and Next

Jack Fuld Sends Another Anagram Note To Prove That It's a Habit With Him

Stage Bands Are Useful In Keeping Pit Leaders From View of Audience

Old Time Lubin Comedian Sits Pretty As member of Abie's Irish Rose Cast

Oscar Hammerstein Killed The Deadline But He Drew Them Over to the New York

JACK FULD, writing about a paragraph anent his anagramatic post-cards to Bessie Mack, contributes:

May I take this means of
Expressing my thanks for
The little squib you published
Regarding my postals to Bessie Mack.
Other papers please copy.

●

JACK would be a hot sketch working for one of those German concerns with the yard-and-a-half names. Even UFA takes a line and a half when it is spelled out in full.

●

THERE must be something in a name in spite of Bill Shakespeare. Jay Emanuel says that business perked up in his Philadelphia houses when he stripped his "Annie Laurie" paper with "Ladies from Hell."

●

CHARLES W. RICHEY, who with his wife, Mabel Paige, were members of the old Lubin comedy company, is over in England with "Abie's Irish Rose" after five years with the darned thing over here.

●

DOWN in Florida fifteen years ago they were willing to admit that Sara Bernhardt was almost as good as Mabel, but not quite.

●

ROXY has decided against the stage band. The house is too big, the shok is too big and, anyway, it is not necessary to pull the leader up on the stage to let the audience see the show.

●

THE Roxy is the only big house in town where the orchestra is properly lowered after the overture. Most leaders seem to think the public would rather see them than the show. Roxy won't have it.

●

DOWN in Australia they have a new small town gag. A manager has taken the seats out of the orchestra and replaced the pitched floor with a dance flooring. If you want to see the picture, you sit in the balcony. If you want to dance, you go downstairs. The same orchestra serves both to play the picture and the dance.

●

AND it doesnt seem to bother the dancers that the lights have to be kept low to permit proper projection. Quite to the contrary.

ACCORDING to Voriety, Joseph Kaye in his life of Oscar Hammerstein credits the impressario with "having led the theatrical vanguard to Times Square by virtue of his Victoria theatre, where the Rialto now stands."

●

PHOOEY on such an historian! Hammerstein got them to cross Forty-second street (which was something "they" said could not be done); but it was with the Olympia, which is now known as Loew's New York, and the Lyric, now the Criterion.

●

OSCAR, who had made a partnership with Koster & Bial, which gave them his original Manhattan Opera House, where the west end of the R. H. Macy store now stands, had a row and decided to go it alone.

●

HE built two theatres, a concert hall and a roof garden on the block between Forty-fourth and Forty-fifth streets, on the East side of Broadway.

●

THERE was a livery stable in the block below and across Longacre, where the Paramount theatre and the Hotel Astor now stand where two block-long four story semi-hotels known as the Coddington and the Stonington. Most of the buildings were three and four stories high and old and decrepit, and the section was poorly lighted.

●

HE opened Olympia with a smart music hall show and the Lyric with his own opera, "Santa Maria". The Lyric was a hoodoo for years, but the Olympia did fairly well for a time, but not well enough to pay the interest charges, so the mortgagees foreclosed.

●

HAMMERSTEIN promptly built the Victoria where the Rialto now stands, and was in such a hurry that he did not even build a cellar, laying the beams right on the solid rock. By that time his son, William Hammerstein, had taken the reins, aand he made the house a veritable gold mine.

●

LATER he put up the Republic, just back of the Victoria, this later being known as the Belasco, using the roof as an adjunct to his Victoria roof garden.

●

CHICAGO proposes to require theatres to provide parking space for two per cent of its capacity. If that went in New York it would tickle the Broadway movies. But it has not been passed in Chicago yet.

●

IT is rumored that a second picture is to be made from the discard of "The Wedding March". There ought to be enough film there for a series.

●

FINE Arts was the first to utilize the discard, making a third picture from the cuts on two others employing the same casts. It was regarded as quite a trick in those days.

Epes W. Sargent.

Short Feature Reviews

"Heebee Jeebees"

M-G-M — Two Reels

Hal Roach's "Our Gang" rascals are given just the proper sort of vehicle to excel themselves in this one, and the way the kids troup all over the lot is a caution. The youngsters meet up with an itinerant hypnotist, and in retaliation for the mischief they cause him, he makes one a goat, another a monkey, another a donkey, still another a dog, and so on. When the kids start operating like a zoo let loose, its curtains for peace and comfort for the rest of the world they come in contact with. They play havoc with a society tea party, and seem in turn headed for certain destruction, when the hypnotist is caught and unravels their personalities. Lots of pep, fun and entertainment to this one.

"Never the Dames Shall Meet"

M-G-M — Two Reels

You can always depend on Charley Chase for a quality of performance that makes folks feel that they've got their money's worth. In addition, give him a good theme, well suited to his type of fun-making, and you've got something comparable to feature value. That's how the story in "Never the Dames Shall Meet" finds him. A natural for Charley's droll grimaces, suave manoeuvering when in trouble with fair sex, and so on. In this one he makes every trick of the gagman count 100-proof, and how he finally escapes from a compromising situation with a dame he took to be his wife's sister, would do credit to a Lloyd or a Langdon. Sure-fire entertainment here.

"Buffalo Bill's Last Fight"

M-G-M — Two Reels

From all appearances, no expense has been spared in this Techni-color production to make it as impressive as directorial effort and pictorial composition could devise. Yet the very thing that makes it beautiful in spots is the same that mars it at other points — namely, the color. In the backgrounds of hill, prairie and sky, there is a certain attraction in the color effects, but in the close-ups of the main characters, the effects that register are nothing short of laughable. Buffalo Bill, in this respect, looks like a Sears-Roebuck edition of what the old-time Indian Scout used to wear. Because of the color, again, the action and general mass effects are cloudy and unreal. It would have been a better job in black and white, for otherwise, the picture is well done.

"Smith's Modiste Shop"

Pathe — Two Reels

Lots of action in this one. Something doing all the time, with gag men working at fever heat to prevent a let-down in the fun stuff from start to finish. The Smiths, harassed by instalments to be met on every conceivable object, including doctor bills for their baby girl, decide to start a dress shop. Business, then, of sewing the customers up in snarls, with little Mary Ann Jackson, cutting up cute mischief, capers. Later scenes of an entertainment in the town hall get over with a measurable quota of laughs. A good booking.

"Ladies' Day"

Pathe — One Reel

Grantland Rice turns over another episode of the Sportlights to the accomplishments of the so-calle weaker sex, showing the fallacy terming them so as revealed by a interesting series of athletic exhib tions on various fields of sport. Gol tennis, water sports and aviation a get a play, with many prominent f male champions figuring to good a vantage. It is an excellent numbe and, because of the well known nam involved, worthy of emphatic billin

"Curiosities"

Educational — One Reel

This issue of Walter Futter's Cur osities, "The Movie Sideshow," co tains many interesting "shots" quaint happenings throughout t world, blended in a charming s quence of Beth Brown, whose titl are most unconventional. The titl are lines from a letter, by Sally Frank, and serve the purpose admi ably. Some of the pictures includ in this issue show an earless rabbi a man walking on the water wi a special bootlike shoe; a fire an oil well and dredging a river.

"Felix the Cat"

Educational — One Reel

This Pat Sullivan cartoon, "Fel the Cat in Uncle Tom's Crabbi is suggestive of "Uncle Tom's Cabi with an acute comedy angle, and wi snappy titles, has been rounded c into a charming little cartoon boo ing.

Baby Days

Duping was in a way to be "fully settled" twenty years ago—Operators are urged to Form a Union—First Battleship Gets Picture Machine—Kentucky Politician Foresees Prohibition.

(From Moving Picture World, Nov. 30, 1907.)

TWENTY years ago the leading editorial started off with: "Now that the question of duping is on the way to be fully settled" by the United Film Service Protective Association, which was the newest name for the film renters organization. It may have been on the way, but it is not settled yet.

THE second editorial urges the operators to organize. "The Electrical Workers Union have thrown out the delegates of the operators and the Calcium Light Workers Union don't want them, so what are they going to do?" What they have done has been plenty.

THE editorial was a reflection of the discovery that in Pittsburgh a fifteen year old boy operated a machine in a room "with paper walls;" presumably compo board, and with no magazine take up. Two fires were reported in this issue.

IN Pittsburgh the Salvation Army advertised a daily picture matinee in connection with a ten-day revival.

IN Cleveland the Chief of Police swung into a then popular line with the statement that "hundreds of children have witnessed crimes performed through the medium of motion pictures placed on exhibition by mercenary managers." And just for that he ordered them all to close on Sunday.

IN Brooklyn an operator was pinched for substituting an old and worthless projector of his own for the new one purchased by his employer, taking the new one for his own use.

THE battleship Virginia, laying at the Norfolk Navy Yard, was presented with a projection machine and "reflectorscope", or postcard projector, and supplied with 3,441 feet of film subjects, a total of nine titles. Somewhat in contrast with the Navy's present large investments. The Virginia was the first ship to have a picture machine and only two other ships had postcard projectors. The money was raised by the chaplain.

A KENTUCKY politician remarked that there were so many saloon men going into the picture business "they must think the prohibition wave is going to wipe them out of existence." Coming events cast their shadows before, but the bootlegger seems not to have been anticipated.

IN Greenfield, Mass., the selectman refused to license a carriage repository as a theatre on the grounds that it might hurt the rental of the town hall, already occupied as a picture theatre.

W. H. SWANSON was offe ing a rental-operator s vice to managers, which includ either a Powers or Edison m chine, the operator and thr changes of film a week for $60 four changes for $65. He assum all express charges, supplied co densers and carbons and kept t machine in repair. Sounds f enough.

ONE of the first trust suits; b fore the "trust" was form was brought by the Twentie Century Optiscope Co., of Chica against Vitagraph, Edison, Kle Optical Co., and Pathe, charg an effort to drive them out of bu ness and demanding $100,000 da ages. Vitagraph and Edison l sued to prevent them from dup the product of those compar and this suit was in retaliation

A CORRESPONDENT a the addresses of firms which he can submit ideas, "p viding that they will pay for the or he will "write out a play them to act."

A NEW house was to be ope in Springfield, Mass., to operated in connection with f other houses reaching from C cago to El Paso, Texas, under same management. Some chai

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

Joe ("Fatty") Cobb, the weightiest of all "Our Gang", the Hal Roach comedies distributed by Metro-Goldwyn-Mayer, is known wherever films are shown.

Pathe Program for Week of December 11

"Smith's Modiste Shop," the latest of Mack Sennett's popular domestic series, heads the Pathe Short Feature release schedule for the week of December 11th., which includes "Ladies' Day," a Grantland Rice Sportlight release; the 6th chapter of the current Pathe serial, "The Masked Menace;" "Rats in his Garret," Aesop Film Fable release; Pathe Review No. 50; Topics of the Day No. 50 and two issues of Pathe News.

Pathe Review No. 50 presents: "Silver Spinners:" Skillful silver "spinning" done by master craftsmen; "Flower Lakes of Florida;" Beautiful Pathecolor sequence of the varihued blooms of the Florida lakes; "Nautical Novelties:" Intriguing shots of water scenes in Japan and China — the novel boatmen of far lands and their strange modes of naval locomotion.

New Cornwall Comedy

Joan Marquis, Raquel Torres, Alice Averil, Helen Fairweather, Agnes Allison and Marie Francis, members of the new crop of Christie Girls, are among the young prospective stars who help out the hilarity in "Fighting Fanny," the first Paramount-Christie short feature for the new year. Anne Cornwall is featured, with Jack Duffy assisting.

Right Off the Arm

Lloyd Hamilton is "dealing them off the arm" these days at the Educational Studios, playing a soda fountain waiter in a new starring production which is being directed by Norman Taurog.

Betty Boyd with Hamilton

Betty Boyd, a new leading lady at the Educational Studios, is playing opposite Lloyd Hamilton in "Papa's Boy," the new comedy starring the big comedian..

Hammons Announces Added Films On Educational's List

AN IMPORTANT mid-season announcement which further strengthens Educational's comprehensive program of Short Features was made this week by E. W. Hammons, president of Educational Film Exchanges, Inc. The addition to Educational's program calls for the release of five pictures covering three different types of Short Feature material.

The earliest release in the new group of special subjects will be a single-reel picture showing Carter DeHaven in Character Studies. Next in order of release will be two subjects which will delight the hearts of feminine patrons particularly, the 1927-1928 subjects in the McCall Colour Fashion News series, showing Hope Hampton displaying the latest creations from Paris. Educational also has in preparation, to follow these, two two-reel dramatic subjects, done in color, which also feature Miss Hampton.

Besides these five subjects, it will be recalled that Educational recently announced a series of six Bowers Comedies, the first of which has been completed.

The one-reel Carter DeHaven picture is in the nature of a novelty subject. DeHaven, widely known as a screen comedian and clever vaudeville star, presents his interpretation of the way several Hollywood celebrities appear.

Hope Hampton, celebrated stage and screen actress, who has been more than ever in the public eye of late because of her success in light opera, presents the new advanced styles from Paris in the two McCall Fashion News pictures, "Creations Parisienne in Colour" and "Paris Fashions in Colour." Both pictures will be released in December.

The dramatic subjects featuring Miss Hampton which are now in preparation are "Love's Springtime" and "The Call of the Sea."

Adequate supplies of accessories will be made available by Educational for each of these new special subjects.

Ten Short Features on Paramount Program For December

COMEDIES, novelties and cartoons are offered by Paramount in its list of December releases. There will be ten subjects comprising five two-reel and five one-reel pictures.

First releases for the month are the Bobby Vernon Paramount-Christie two-reel comedy, "Splash Yourself" and a one-reel "Krazy Kat" cartoon, "Milk Made." These short features will be released December 3rd.

On December 10th the schedule calls for release of "Toddles," a Paramount-Mintz two-reel novelty and "Koko's Quest," a one-reel cartoon of the "Inkwell Imps" series. A Paramount-Christie-Billy Dooley two-reel comedy is offered for December 17. The story idea for this number was taken from the newspaper accounts of the pole-sitters and is titled, "Dizzy Sight." On the same date will be released "The Stork Exchange," a one-reel cartoon comedy of the "Krazy Kat" series.

Jack Duffy, veteran comedy character of the Christie studio, is starred in the Paramount release for December 24 titled "Nifty Nags." The accompanying one-reel cartoon is "Koko the Kid" of the "Inkwell Imps" series.

The releases for the last day of the month are the Paramount-Christie two-reel comedy titled "Swiss Movements," starring Jimmie Adams and the "Krazy Kat" number, "Grid Ironed."

Lead For "Big Boy"

Lorraine Rivero plays opposite "Big Boy" as the young "leading lady" is "Shamrock Alley," the Big Boy-Juvenile Comedy most recently released by Educational Film Exchanges.

Lucille Hutton in "It's Me"

Lucille Hutton plays the leading feminine role in "It's Me," a new Educational Cameo Comedy featuring Monte Collins.

Broadway Bookings for Stern Bros. Newest Laugh Makers

DECEMBER will be a big month on Broadway for the Stern Brothers. Six of the Broadway showhouses are lined up to play Stern Brothers Comedies, with more likely to be added to the list.

The Capitol has booked "The Newlyweds' Christmas Party," the special Stern Brothers holiday picture, for the week beginning December 10th. This picture also is booked for 150 days over the Loew circuit in and around New York, starting with Loew's State and Loew's New York Theatres. Loew's Metropolitan, in Brooklyn, will show it about the same date, just prior to Christmas.

The Roxy will show another Newlyweds comedy during Christmas week, beginning December 26th. It will be "The Newlyweds' Imagination," the latest two-reeler of this series.

The Colony will present a "Mike and Ike" Comedy Christmas week. This booking arrangement is the result of the fine reception accorded "No Blondes Allowed," another of the "Mike and Ike" series, which just completed a two-week run in the Colony.

"No Blondes Allowed" will be shown in the Cameo, Broadway and Forty-second street, during the week of December 10th.

Fraser Finds American Films Still Continue to Amuse World

Reports to General Manager of Harold Lloyd Corporation From All Parts of the Globe Clearly Indicate Choice of Product "Made in U.S.A."

AMERICAN produced films still continue to amuse the world in the same degree as they have done for years, in spite of any propaganda against them, according to a survey just completed by William R. Fraser, general manager of the Harold Lloyd Corporation.

While primarily interested in the success of the Lloyd pictures in foreign climes, Mr. Fraser also assembled information on American production in general and while government regulations have checked, in some countries, the number of pictures bearing "made in the U. S. A." label, none of the better pictures have suffered, he has learned from his canvas.

REPORTS from England, France, Germany, Scandinavia, Chile, Spain, Buenos Aires, and Australia, have been received by Mr. Fraser, and all indicate the continued popularity of the leading American screen favorites, and more especially of Harold Lloyd.

Releasing arrangements in some of these countries have been muddled by the number of pictures that have flooded the market, with a lack of theatres to handle them, but in its entirety the situation has been most favorable for American produced pictures.

IN HIS REPORT from Carl P. York, Paramount representative in Sweden, Mr. Fraser learned that Lloyd's latest release, "The Kid Brother," had broken all records for the country.

Critics say: "They're all Good"

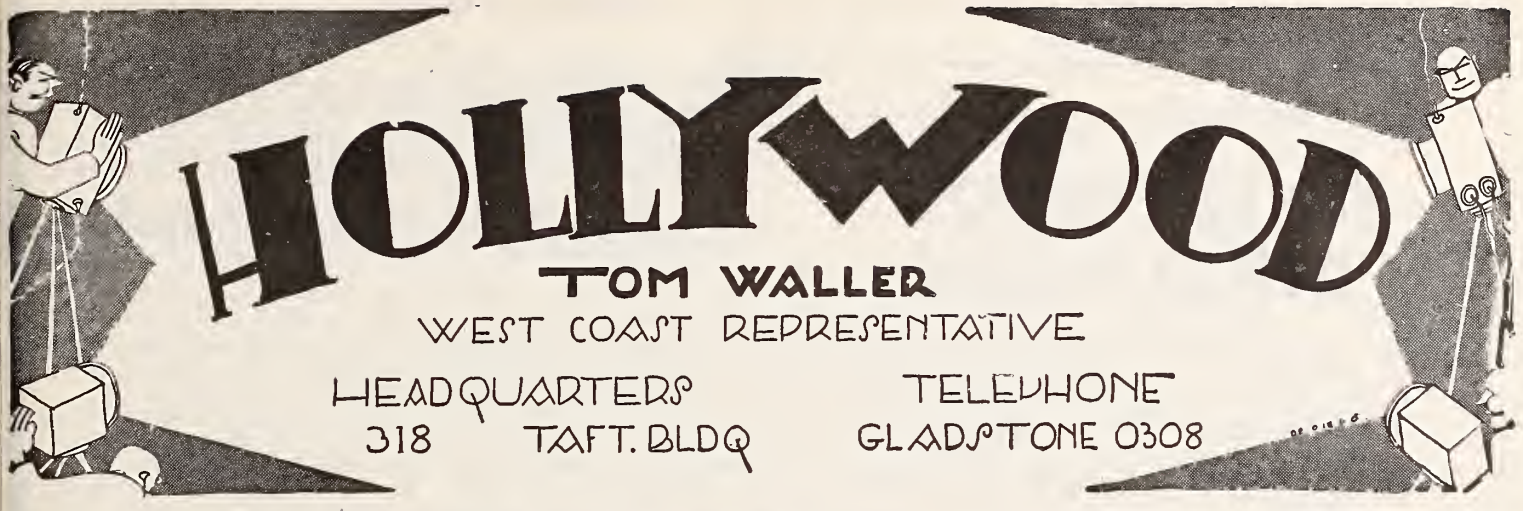
"We released the picture last Monday," writes Mr. York, "and there never was a Lloyd released in this territory that got such a great reception. The press comments throughout the country were the best I have ever seen on any picture. We have advertised this picture as the best Harold Lloyd ever made, but the critics came out and said that it was not fair to say this was better than any other, because all the Lloyds are equally good and cannot be improved on. The picture is playing in two houses simultaneously, the Olympia and Rivoll, and both are doing tremendous business."

BECAUSE of a peculiarity in the releasing arrangements in a few of the foreign countries, some of Lloyd's greatest releases of an earlier period are just now beginning to appear. In Spain, recently, "Safety Last" made its debut, with a success unequalled by any other Lloyd picture ever shown in that country.

England has been maintaining an almost day and date release with the United States on the bespectackled comedian's offerings. "The Kid Brother" is just now playing the provinces, but enjoyed its first run in London about the same time as in the leading theatres in this country. "The Kid Brother" is enjoying a flattering reception everywhere in the British Isles, reports to Mr. Fraser indicate.

EARLIER in the year "For Heaven's Sake" enjoyed a most successful engagement in Australia, but was topped by far by the returns on "The Kid Brother" which was released during Paramount Week in the Antipodes.

Virtually every nation on the globe was included in Mr. Fraser's check, and the story insofar as American pictures are concerned was the same everywhere. The world demands American films, and quota or no quota are patronizing them, Mr. Fraser learned.



Talk Links U. S. M. G. M. Again

Merger Reports For Other Companies Denied

With one train after another bringing in chieftains of the biggest producing interests in filmdom, merger talk is renewed in Hollywood.

It is generally acknowledged, that 1927 was one of Hollywood's stormiest years and also one when salary depression has been particularly obvious, and there is food for thought for the usual horde of mumor mongers.

Preceding the arrival of these executives here were reports that several of the larger studios in Hollywood would follow the lead made by Warner Brothers and announce a mid-winter vacation. To date Warner Brothers is the only studio that has gone on record for closing. All other studios involved in the closing rumors have been emphatic in their denials and have turned to their production schedules as proof that it would be logically impossible for them to shut down at this time of the year.

At the De Mille studios, John C. Flinn, Elmer Pearson and Phil Reisman put in an appearance on Thanksgiving day, marking their months' absence.

return to the coast after a four

(Continued on Page 24)

Negri Cancels Trip To New York

Pola Negri, Paramount star, has cancelled her reservations on the limited bound for New York. She finds it necessary to remain on the coast and take some added scenes in iher latest picture.

According to reports, Miss Negri will leave with her husband for a short vacation in Honolulu shortly.

Ludwig Berger, Fox director, signed by Winfield R. Sheehan in Europe, recently, is preparing to start his first American picture, "I Will Not Marry." Dr. Berger produced "The Waltz Dream" for UFA, in Berlin.

August Directing Film In Colors

Edwin August, one of the screen stars of ten years ago, is back in Hollywood and wielding the well-known megaphone.

He is directing "Movie Madness", an original story by himself, photographed in natural colors.

August has been perfecting a process for filming in natural colors for the past twelve years. He now contends that he has it down letter perfect and promises an unusual picture in "Movie Madness." The finished picture will be released by United Color Pictures, Inc.

Christie Returns

Charles Christie, business head of the film company, is back in Hollywood from an eight weeks tour of Paramount's European exchanges. Al Christie returned some time ago from abroad where he went with Edward Sutherland, director of "Tillie's Punctured Romance."

Langdon Unit To Escape Knife in F. N. Program

Company Will Increase Present Force of Executives, Techniciams, Players

FIRST NATIONAL, within six months, will release only its own pictures, as announced several weeks ago exclusively by *Moving Picture World.*

An official at the studio stated particularly that First National will produce all of its own pictures and that it has established a program which calls for the definite elimination of the bulk of independent units whose product have comprised the major portion of First National releases in the past, with the exception of the Harry Langdon unit.

Independent units which will be eliminated include Robert Kane, Charles Rogers, Sam Rork, Asher Small & Rogers and Johnny Hines.

Eliminating units and establishing its production on the same basis as Paramount, Metro-Goldwyn-Mayer and other big companies will also necessitate First National increasing to a great extent, its present personnel of executives and particularly its force of technicians, directors, contract players and others in these classes.

While *Moving Picture World,* in

(Continued on Page 24)

Back To Vaudeville

Francis X. Bushman is leaving pictures again for another whirl in vaudeville. He is preparing a sketch, "Passengers," and will appear over the Keith and Orpheum circuits. He plays in Los Angeles at the Orpheum opening December 4. Bushman has just returned to Hollywood from a trip to the Orient.

Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, and his wife, greeted at the West Coast Studios by Louis B. Mayer, Vice-President in charge of production, on the occasion of Schenck's annual visit. Left to right are Buster Keaton, Harry Rapf, Irving Thalberg, Mr. and Mrs. Schenck, Mr. Mayer, Eddie Mannix and Hunt Stromberg.

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

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Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
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HARRY BEHN
Scenarios and
Original Stories
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MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

LEATRICE JOY
Now Starring
in
"THE BLUE DANUBE"
for
Cecil B. DeMille

MICHAEL CURTIZ
Director
Warner Bros.

Philip Bartholomae
First National
EASTERN REPRESENTATIVE
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WESTERN REPRESENTATIVE
Maxine Aiton
44 S. Harper Ave., Los Angeles, Cal.
Tel. WH. 8289

WARNER OLAND
ERNEST S. COWELL
Manager

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Sheridan-Humphreys Enliven Equity Session On A.M.P.A.S. Contract

WHEN asked how the Eastern headquarters had reacted to the report that their Southern California unit, failing to obtain the Equity Standard Contract, had okayed the form of contract promulgated by the Academy of Motion Picture Arts and Sciences, a representative at the Hollywood office of Actors Equity Association stated:

"I don't believe they will have anything to say becase Equity doesn't belong to the Academy and Mr. Gilmore knew for quite a while that the contract was coming through the Academy, and hadn't said anything."

This check-up by *Moving Picture World* followed what was admittedly the stormy demise of the local chapter of Equity earlier in the week at an annual meeting. Then the doctrine of the Academy had been preached from the Equity platform by members of the Equity executive committee who are, without almost an exception, members of the Academy.

Conrad Nagel, chairman of Equity's executive committee and chairman of the executive committee of the actors branch of the Academy, offered repeatedly to resign the first job. First, his resignation was refused by the Equity Executive committee and secondly the 250 or more people in the Writers Club ball, with two exceptions refused to consider it.

Opposed to Nagel

Were it not for two actors in the hall, William Humphreys and Frank Sheridan, there would have been practically no reaction to Nagel's declaration that the committee had flopped in its effort to carry out the instructions of the organization for the Equity Standard Contract; that the producers were antagonistic to Equity so that the committee had accepted second best—a standard form of contract worked up by the Academy.

Humphreys and Sheridan were loud in their declarations of treason on the part of the local body to the parent organization. Each time either arose, however, he failed to conform with the chair's opinion of parliamentary procedure or he was shouted down by the crowd.

The attendance at the annual meeting was about half that mustered out when Equity announced its intention of fighting for an equity Shop and an Equity contract in Hollywood. Nagel was frank in admitting that many members of the executive committee, failing in their initial effort, had intentionally stayed away from this session in order to avoid the "abuse" of the crowd.

The Subject of "Hours"

While the main issue of the Equity contract stipulating the number of working hours was not being taken into consideration in the Academy form, Nagel said that the subject of "hours" was a dangerous thing in that it might eventually result in producers paying an actor only for the number of hours he actually worked.

One Contact Medium

On the other hand, Nagel stated, the Academy contract had many provisions greatly improving general conditions and most of all establishing one medium of contract for all studios. Hallam Cooley, outlining these, said that the Academy was shaping a medium whereby the free lance actor who is accepted and then for some technical reason or another, rejected, would receive a week's pay also that the free lance actor whose wardrobe was damaged while he was engaged in making a picture would have that wardrobe replenished by the producer

That actors should assure producers ten hours work per day that there was too much leniency for the actor and that he had known of one case where a leading man on a "tear" had held up an entire company for three days was one of the observations of Humphreys, which met with a chorus of catcalls and "RATS!

Against Foreign Invasion

A resolution against a so-called foreign invasion of foreign actors into the film colony was read by Chairman Nagel after he said that the same had been drafted by a annonymous group of actors. The resolution called for a national broadcasting of the fact that Hollywood is already overcrowded with talent to the extent that there are 4000 players to 600 jobs the most which, he said, the studios daily have to offer; and that Immigration Authorities be called upon to deport players who are illegally domiciled here. When it was pointed out by various speakers that the foreign agitation has reached serious proportions and that anything further in this direction may only tend to widen the breach and reflect itself in present salaries, in that forty per cent of American proceeds are realized in foreign box offices, the matter was placed on the shelf.

Production Activities In West Coast Studios

Universal
First National
Metro-Goldwyn-Mayer
De Mille

Universal

FOUR COMPANIES help keep things active at Universal City.

Of course, the outstanding picture in the matter of popular industry is "The Man Who Laughs," starring Conrad Veidt. This picture will be in production for three or four weeks more, at least, and is being lavishly filmed. The purse strings appear to be opened for this one. Paul Leni is directing. "The Man Who Laughs" was covered in a recent issue of the Moving Picture World.

MILLARD WEBB is directing an all-star cast in "Honeymoon Flats." This is a story with a domestic touch and has to do with a young married couple played by George Lewis and Dorothy Gulliver. The screen version was prepared by Morton Blumenstock. The rest of the cast includes Ward Crane, Bryant Washburn, Phillip Smalley, Jane Winton and Kathleen Collins.

"THOROUGHBREDS," a race track story starring Marian Nixon gives the Sport of Kings a chance to climb into spotlight. Paul Gangelin did the screen treatment and Robert Hill is directing.

Supporting Miss Nixon are Richard Walling, Sam De Grasse, Montagu Love, Otis Harlan, Mary Nolan, David Torrence, Clair McDowell, Johnny Fox and Hayden Stevenson.

First National

WITH Richard Barthelmess finishing up on "The Noose" at First National, things were rather inactive during the past week.

"Do It Again" and Harry Langdon's latest comedy effort, "The Chaser," were the other two pictures in production.

The Barthelmess picture is a screen version of the wellknown stage hit, "The Noose," which was such a tremendous success when it played in Hollywood.

THE STORY of "The Noose," by H. H. Van Loan, is well known, and Barthelmes is said to be giving one of the finest performances of his career in the part. The story and production facts were covered in a recent issue of the Moving Picture World.

LLOYD HUGHES and Mary Aster are co-featured in "Do It Again," which Marshall Neilan is directing. The story has a circus background. An interesting feature of the filming was a big circus program given by the studio in one of the sequences. Everyone was invited to attend and incidentally do a little atmospheric work.

THE LANGDON COMEDY, "The Chaser," is nearing completion with but a short time remaining for work. Gladys McConnell has the lead opposite Langdon.

M - G - M

THREE new units are under way at the M-G-M studios, not including the three covered in the Moving Picture World in a recent issue.

TIM McCOY is making "Riders of the Dark," a western. In support he has Dorothy Dwan, Roy D'Arce and Rex Lease. William Nigh is directing.

THE final cast has been decided upon for Norma Shearer's latest vehicle. The tentative title for this is "Cloaks and Suits." Ralph Forbes, Bert Roach, Tenen Holtz, William Bakewell, George Sidney and Margaret Landis.

The story is an original by A. P. Younger and Sam Wood is the director.

WILLIAM HAINES is making "The Smart Set," a story with a polo background. Jack Conway is directing from a story by Byron Morgan. The continuity is by Morgan and Ann Price.

Alice Day has the feminine lead and Jack Holt, Hobart Bosworth and Constance Howard have the supporting roles.

The three pictures covered previously are "Rose Marie," "The Cossack," and "The Big City," an underworld story starring Lon Chaney.

De Mille

MARIE PREVOST has started a new picture at De Mille's, "A Blonde for a Night." Harrison Ford again plays opposite the well known commedienne and E. Mason Hopper is directing.

The story has a sopristicated touch, with Miss Prevost appearing in the type of role that has placed her among the best sellers from a box-office standpoint.

The original story was by Wilson Collison and F. McGrew Willis did the adaptation. Franklin Pangborn, T. Roy Barnes and Lucien Littlefield have the supporting roles.

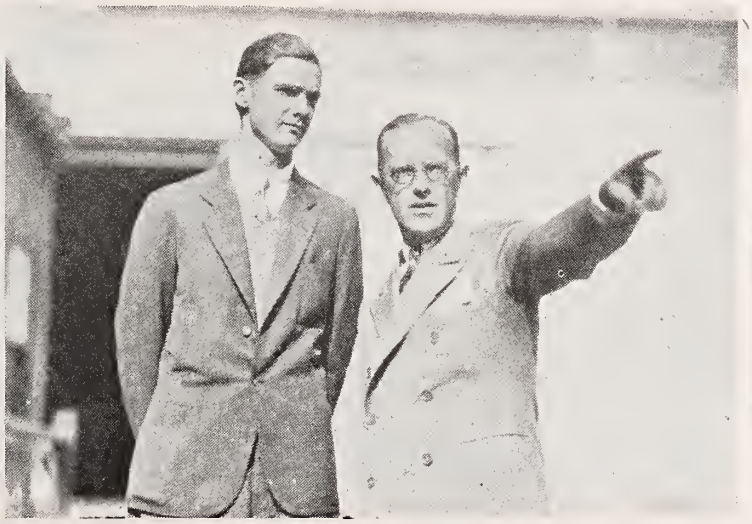
LEATRICE JOY'S latest, "The Blue Danuve," is well underway. Nils Asher, Joseph Schildkraut, Seena Owen, Albert Gran and Frank Reicher have the supporting parts. The story is by John Farrell and the adaptation by Harry Carr and Paul Sloan. The latter is also directing.

Monty Bank Has An Old Gray Mare

Monty Banks will ride in autos in the future as a passenger, and not the driver. Monty has just had a thirty day sentence suspended by Municipal Judge Valentine for driving without a license.

When his driving permit was revoked, some time back, Monty apparently labored under the illusion that old man John Law was just kidding him. When he was picked up minus his license he found that it wasn't all in fun.

Not missing a chance for a little frivolity, the comedian drove down to court in an old fashioned horse and buggy. He has threatened to continue hobnobbing with the old gray mare until the sentence is up.



Howard Hughes (left), the youthful producer of Caddo Productions, is snapped by our camera expert, when talking things over with Director Luther Reed, who is handling the megaphone on "Hell's Angel." This will be released through United Artists Corporation.

Wedding March

Matrimonial stock took a big jump in Hollywood last week with five marriages among film folks. Sanford Rich, first mayor of Hollywood and admitting 87 years, has announced his intention of trying marital bliss with Sarah H. Miller, of Fort Wayne, Ind.

Geraldine Gerald Lowry became so accustomed to Isador Morris, her attorney, who has been helping her collect her alimony from Frank J. Lowry, former motion picture director, that she up and married Morris last week.

Louise Fazenda, Warner Brothers star, and Hal Willis, publicity director for the same company, were quietly married last week at the home of the bride. Only immediate friends of the pair were present. The marriage culminates a romance of several years.

Randolph Bartlett, title editor for F B O, also took unto himself a bride in the person of Frances Leonor Bermudez.

Lori Bara, sister of the famous Theda, and Ward Wing, scenarist and gag-man, surprised friends by wiring from Tia Juana that they had both said "I do." Wing is widely known in the picture industry as a gag-man. He thought up much of the funny stuff in "Rookies" for M.-G.-M.

Clifford B. Hawley, recently elected President of First National Pictures, Inc., who arrived here with his wife, on a tour of inspection of the Burbank Studios, accompanied by Richard A. Rowland, vice-President and General Manager (rear).

Talk Links U. A. M - G - M Again

(Continued from Page 21)

They will remain here several weeks, the World was informed, during which time they will complete plans for the company's 1928-29 production schedule. This schedule, it is said, will be very greatly increased in the number of pictures over the one of the past year.

Preceding the De Mille executives by a few days were Adolph Zukor and Sidney R. Kent. A late check-up at the Paramount studios revealed nothing augmenting the depot statement that Zukor was here on his annual inspection tour of Pacific coast properties and that during his stay here he plans to close several real estate transactions for the corporation.

Other than the regular inspection tour and conferences with studio executives and the fact that Zukor and his general manager would remain here for more than a week, nothing further could be gleaned at this time.

Nick Schenck's Honeymoon

Nicholas Schenck's arrival here a few days before this writing occasioned the re-dressing of a rumor concerning Metro-Goldwyn-Mayer. In certain parts of Hollywood it has been anticipated that, with the new head of Metro-Goldwyn-Mayer in Hollywood, announcement would be made substantiating prediction about a merger between that organization and United Artists, headed by Joseph Schenck.

Another executive arriving in Hollywood during the past few days to visit his studio for the first time in his new official capacity is Clifford B. Hawley, newly elected president of First National. With Mr. Hawley was Richard Rowland, vice-president and general manager of the company. When the well-known merger reports were presented by newspaper men, Hawley's contradiction at the Hotel Ambassador was "Our company is one of the leading units of the international industry and it is difficult to conceive any economic justification for considering any merger.

Hawley also pledged a continuation of First National's production program, which is the largest in the history of the company, involving an expenditure of approximately $15,000,000.

Hawley Explains Position

Hawley is also quoted: "It has been my policy to accept conditions in any industry as correct until I have found by experience that there is some sounder and more economical way to accomplish the desired results. Therefore, I am entirely open-minded on the production, as regards the character of the pictures, as well as the cost factors. No radical changes are contemplated."

Fox Company Sails

Victor McLaglen and supporting players filming "A Girl in Every Port," have left for Santa Cruz Islands, where exteriors will be "shot." Howard Hawks is directing.

★ Studio Row ★

HELEN TAYLOR WHITE, sister of Estelle Taylor, is playing a small "bit" in the latter's latest picture, "The Whip Woman" for First National.

* * *

JOHN WATERS, youthful Paramount director, has signed a new contract with that company.

* * *

PARAMOUNT has taken up the optional contract it holds on Ruth Taylor. Ruth did so well in "Gentleman Prefer Blonds" that they decided not to let her get away.

* * *

TOM TERRIS starts directing his first picture for FBO next week.

* * *

LOUISE LORRAINE has the feminine lead in "Circus Rookies" co-starring Karl Dane and George K. Arthur. This is her third picture with the two comedy stars.

* * *

WESLEY RUGGLES will direct "Young Blood" for Universal.

* * *

HUGH ALLAN has been signed by De Mille to play opposite Elinor Fair in "Sin Town". Gordon Cooper will direct.

* * *

LENA MALENA has been loaned to United Artists by De Mille for a role in "The Tempest," starring John Barrymore.

* * *

RICHARD WALLACE has been signed to direct "Lady, Be Good," by First National. This is the musical comedy that had such a tremendous success. Dorothy Mackail and Jack Mulhall are to be co-starred.

* * *

J. FARRELL MACDONALD has been selected by F. W. Murnau for a role in "The Four Devils." This is a story with a circus background and deals with the lives of a troupe of serial artists.

* * *

BARBARA WORTH has the lead in "The Tomboy," a Waverly production. She has been loaned out by Universal.

Langdon Unit to Escape Knife In F. N. Program

(Continued from Page 21)

ed exclusively that six independent producers will come under the banner of the recently merged Carewe-Tec-Art-Inspiration interests and that the releases for these pictures will be divided between United Artists and First National respectively, it was denied at First National just before this writing that the releases of any independent units, when present contracts expire, will be considered by First National.

The independents mentioned in the November 19th report included Robert Kane, Victor and Edward Halperin and Ray Griffth.

Latest reports on the Tec Art lot are that Johnny Hines will also comprise one of the units and that the official announcement which will be made in this respect within the next few weeks, will doubtless include Caddo Productions, an important United Artist unit, of which Howard Hughes was recently made president.

The Carewe-Tec-Art-Inspiration interests at the present time, according to a most reliable source on the Tec Art Lot, are now negotiating for the purchase of the old Lasky Ranch in Burbank, recently abandoned by Paramount upon the expiration of a long term lease for a twenty-seven hundred acre tract in Calabassas.

SINGING THE BLUES AWAY. — Principals in Trein Carr's latest production, "Casey Jones," to be released through Rayart, indulge in a few musical moments between scenes. Left to right, Al St. John, Kate Price, Ralph Lewis and Jason Robards. The photograph was "shot" at the California Studio, where the Interiors were filmed.

Through the Box-Office Window

Reviewers' Views On Feature Films

"Love"

Gilbert and Garbo Burn 'Em Up in Torrid Box-Office Number Based on Tolstoi Novel

HERE'S a spot that will steam-up business for any box-office. Jack and Greta have put over another big number which is actually top-heavy with hectic love interest. While the film is sexy enough, the story has been told with fine delicacy and restraint. There is nothing in any way objectionable. It is doubtful if the picture has the basic strength to stand up as a special at a $1.65 top outside New York. But as a straight attraction it will bring 'em in on rainy Mondays.

Personality, sex-appear, "it" — no matter how you describe the quality possessed by Gilbert and Garbo, both are there with the of romance in greatest present public demand.

The pallid, swooning Nordic star, with her ice-lit blonde beauty, is the perfect foil for the swart Gilbert with his straight black brows, and burning orbs. And while this reviewer fails in appreciation of the Garbo type of beauty, and the "dead pan" unemotional face turned to the camera minus variation of expression, it is nonetheless the fact, that she creates an impression like unto a volcano seething deep down with the molten lava of love — but outwardly draped with the frigidity of snow and ice. Her present portrayal is by far her best to date. Gilbert, of course, is the present popular Prince of is among those attractively portrayed. Although, in all truth, the wolf bears a brotherly resemblance to Rin-Tin-Tin.

Perhaps the most beautiful of all the "pictures" presented in the photoplay, is that showing the lovers basking on the bank of a lake warm in their love and in the smiling beneficence of an Italian sun. The background — the entire pictorial composition of this scene — entitles it to long remembrance.

Stirring Sea Stuff Saves Film Version Of Longfellow Poem From Going on Rocks

"The Wreck of the Hesperus" Drifts in Shallow Box-Office Waters.

POORLY conceived and poorly executed, there is little that is laudable about this photoplay save its title and some excellent shipwreck sequences. Exhibitors must depend upon these brief assets in putting the picture over.

The story is a pretty flimsy pretext, and nothing has been done to build up any actual suspense or anticipation for the big punch shots of the "sea gone mad," as the caption describes it. The characters are fictional to a degree, and none of them rings true or creates the impression of reality in the mind of the onlooker. On the contrary, the director — or someone — hard-pressed, apparently, to sustain interest up to the time when the good ship crashes on the well-known reef, has put the characters into positions in which the finest players would appear ludicrous.

However, the shots of the raging main, and the staunch vessel doing its courageous best to weather the waves, are sufficiently thrilling to offset many of the weaknesses which the film developes.

Virginia Bradford is good to look at, and shows some flashes which indicate that in a happier vehicle she may attain box-office popularity. Sam De Grasse, competent player, seems miscast as the misanthropic skipper and adds nothing to his reputation in this semi-hardboiled role. Frank Marion, the juvenile, is handicapped by the action of the story which offers him little chance to win his histrionic spurs. The picture creates the impression that great lengths of it must have been left on the cutting room floor.

The points to stress in exploitation are the title and the shipwreck stuff. School and library tie-ups will help.

DeMille Pictures Corp. Presents
"The Wreck of the Hesperus"
Suggested by Longfellow's poem.
Directed by Elmer Clifton
A Pathe Picture.
THE CAST:

Capt. Slocum	Sam De Grasse
Gale Slocum	Virginia Bradford
John Hazzard, Jr.	Frank Marion
Deborah Slocum	Ethel Wales
Singapore Jack	Alan Hale

Length, 6447 Feet

Capt. Slocum, of the "Hesperus" rescues at sea the nephew of Hazzard, his successful love rival. Young Hazzard and Gale, the Captain's daughter fall in love. To prevent their elopement he puts his daughter ashore, but Hazzard follows. Taking her to sea again the Hesperus is wrecked, but Hazzard rescues the girl for a happy ending.

"The Wizard"

Edmund Lowe, Leila Hyams and Gustav Von Seyffertitz Carry Fox Mystery Picture In Finest Box-Office Style

IN "THE WIZARD", William Fox offers an excellent ensemble of high-class fantastic mystery, sometimes of the "creepy" sort, with romance woven into the skein of things in liberal measure. Differing quite from the average run of "mystery thrillers," this one brings a sustained interest coupled with laughs, excellent direction and a well told story. Harry O. Hoyt is credited with the adaptation of Gaston Leroux's stage success, "Balaoo," and the offering seems just the sort to bring in money at the box-office.

Edmund Lowe has the role of the reporter, who disentangles the snarl and saves the heroine and her father, the Judge, from the ape. Lowe has a role that, while it calls for nothing exceptional from him, brings out, nevertheless, all of the qualities for quick action and sudden fights that have endeared him to audiences throughout the world. Miss Hyams has one of the best roles thus far entrusted to her, and demonstrates anew all that we have heretofore said of her, regarding her charm, talent and fitness for bigger things.

Mr. Von Seyffertitz has a role that was cut to his measure, and, if anything, he is just a wee bit more diabolical as "the heavy" in "The Wizard" than we have noted in some time. The reviewer can conjure up nothing half so praiseworthy as the exceptionally splendid acting of Mr. Von Seyffertitz in the role of the grief-crazed, murderously inclined scientist. Mr. Trevor is always a commanding figure, gracing every character he portrays with the Trevoresque touch. Very fine!

George Kotsonaros has the role of the ape, and does everything well. The balance of the cast, including the two negro comedians, is of the best order. Mr. Rosson's direction requires no further comment. He has made a corking fine picture, from first to last.

There is Box-Office Magic in "The Wizard."

William Fox Presents
"The Wizard"
With Edmund Lowe
From Gaston Leroux's stage play, "Balaoo"
Directed by Richard Rosson

THE CAST:

Stanley Gordon	Edmund Lowe
Anne Webster	Leila Hyams
Dr. Paul Coriolos	Gustav VonSeyffertitz
Edwin Palmer	E. H. Calvert
Reginald VanLear	Barry Norton
Detective Murphy	Perle Marshall
Judge Webster	Norman Trevor
The Ape	George Kotsonaros
Mrs. VanLear	Maude Turner Gordon

Length, 5,629 Feet

Dr. Coriolos, whose son was tried, convicted and electrocuted for murder, obtains an ape, and trains it to overpower those whom its master seeks to destroy. Stanley Gordon, newspaper reporter, seeking a new angle on the murder of Palmer, stumbles onto the secret of Dr. Coriolos, and saves two intended victims, Judge Webster and the latter's daughter, with whom Stanley is in love.

"The Thirteenth Hour"

Lionel Barrymore in Role That Will Make Ethel and John Snicker; Dog Gets His Man

A PREPOSTEROUS MIXTURE of mechanical devices intended to mystify, surprise, intrigue, and at times amuse, comprises the entire basis of this story. It seems a sort of Mulligan stew in parody of mystery thrillers in general. However, there can be no certainty of this, for that is where the picture errs — it lacks definition.

The action opens up with a robust charge of melodrama; further sequences suggest broad — and oh, how broad — farce. Back again to "gimmie dose papers or I'll tear up the girl," and then once more to a rousing dose of burlesque.

It's hard to make up one's mind about this one. If it's to be taken seriously, it will divert minds of smaller stature. The mental blue-bloods will laugh at it regardless. Lionel Barrymore as the arch criminal has little else to do but leer and skip through sliding panels, self-closing doors, and other Houdini-like compartments. It's hard to believe he enjoys this. Most of the honors goes to Napoleon, a beautiful police dog, who does some impressive high jumping and magnificent posing. The photography is excellent.

A cross-section of audience reaction registers the fact that some persons laughed gleefully in spots while two persons spoke of getting their money back.

This May Suit Your Particular Audience, But See It Before Booking It.

Metro-Goldwyn-Mayer Present
"The Thirteenth Hour"
Directed by Chester Franklin

THE CAST:

Professor Leroy	Lionel Barrymore
Mary Lyle	Jacquelin Gadsdon
Matt Gray	Charles Delaney
Detective Shaw	Fred Kelsey
The Dog	"Napoleon"
Polly	Polly Moran

Length, 5,252 Feet

Professor Leroy, a noted Criminologist, is discovered by Detective Matt Gray, to be a criminal wanted for many murders. Closing in on him at the professor's home, Gray with the help of his dog, rescues a girl held captive, and the dog finally brings Leroy to retribution when the latter falls to death from a roof in a battle with the animal.

"The Spotlight"

Esther Ralston and Nicholas Soussain Divide Acting Honors in Lively Story of the Stage

Adolph Zukor and Jesse L. Lasky Presents
Esther Ralston
in
"The Spotlight"
With Neil Hamilton
A Frank Tuttle Production
Adapted by Hope Loring
From the story, "Footlights" by Rita Weiman
A Paramount Picture

THE CAST:

Lizzie Stokes	Esther Ralston
Norman Brooke	Neil Hamilton
Daniel Hoffman	Nicholas Soussanin
Maggie Courtney	Arlette Marchal
Ebbetts	Arthur Housmann

Length, 4,866 Feet

Lizzie Stokes, an obscure actress, is raised to stardom through clever press work and better coaching from Daniel Hoffman, a theatrical manager. But she is lost in the identity of Olga Rostova, named after her manager's favorite cigarette. When love comes, and she is persuaded that her suitor loves the Russian and not Lizzie Stokes, she bares her identity to find that it is the woman and not the star who is loved.

GETTING a new slant on the "Cinderella" motive from a story by Rita Weiman, Frank Tuttle has piloted his small cast very skillfully through the thread of a back stage story that carries more conviction than most and forms very palatable dramatic fare.

Maggie Courtney, raised by Daniel Hoffman from the burlesque show to the tragic stage, gets temperamental. Just to show her, Hoffman announces he will make a star out of any girl waiting employment in his office. The girl happens to be Lizzie Stokes, a colorless personality, but Hoffman makes her into a "Russian" actress with a combination of press work and coaching. She is a dramatic sensation, but a chance meeting with Norman Brooke complicates the situation. She wants to reveal the deception, but Hoffman persuades her that it is the star and not the woman who has attracted Brooke, and the latter's own words seem to support this contention. In desperation, she abandons her career, only to find that it is she and not her glamorous position he loves. Hoffman, nothing daunted, sets out to make a new star out of a telephone girl.

The production has been carefully made. Miss Ralston handles the assumed role very nicely, though her black wig is a handicap to her personality, and in the final scenes she rises to real acting. The unmasking is the finest piece of work she has yet given us. Nicholas Soussain, who has scored in two nearly similar roles, gets entirely away from those characters and is a really convincing Hoffman. Niel Hamilton is capable as the suitor and Housman good as the stage manager.

"The Spotlight" is a Sunlight Arc.

"Very Confidential"

Madge Bellamy, As a Sporting Goods Cinderella, Offers Plenty Of Action, Plus Physical Charm

William Fox Presents
"Very Confidential"
With Madge Bellamy
Story by J. K. McGuinness and R. H. Faye
Directed by James Tinling

THE CAST:

Madge Murphy	Madge Bellamy
Roger Allen	Patrick Cunning
Priscilla Travers	Mary Duncan
Donald Allen	Joseph Cawthorn
Stella	Marjorie Beebe
Adelaide Melbourne	Isabelle Keith
Chauffeur	Carl von Haartmann

Length, 5,620 Feet

Madge Murphy, a fashion model in a sporting goods store, persuades the manager to take her to a vacation in a fashionable sports colony. Her ostensible purpose is to display the line. Her real reason is to win Roger Allen. She gets him, but not until she nearly kills herself in an auto race. A spirited comedy drama.

"VERY CONFIDENTIAL" is a good box-office picture, which means that while the critics wax wroth, the cash customers will line up. It's implausible to the last degree, but there is plenty of action, ample comedy and the visual appeal of natural backgrounds.

Miss Bellamy is a fashion model in a sporting goods store. Learning that Adelaide Melbourne, a famous sportswoman, is to spend the Summer in Alaska, she conceives the idea of impersonating her at another resort in the hope of winning Roger Allen, who does not know, but greatly admires Miss Melbourne. She puts the deception over, but it involves her in a number of scrapes, trying to live up to her assumed reputation, including the handling of a speed boat and an auto race up a mountain trail, but she comes through triumphant and wins Roger in her proper person against the machinations of Priscilla Travers. Miss Bellamy looks delightful and handles her situations well, holding the interest of her spectators. She supplies much of the comedy with an excellent foil in Marjorie Beebe, as her chum in the store, who acts as companion.

There is a splendid speed boat sequence, and a well staged auto race, all photographed against beautiful natural grounds. The costuming will appeal to the women and the partial lack of it to the men. With such a combination, plausibility is not missed much.

Don't keep "Strictly Confidential" a secret from your patrons.

"Husbands or Lovers"

Sombre German Study of Psychological Reactions Is Crudely Handled and Fails to Hold Interest

Film Arts Guild Presents
"Husbands or Lovers"
A Rimax Production
Distributed by Emblem Film Exchange
Directed by Paul Czinner

THE CAST:

The Husband	Emil Jannings
The Wife	Elizabeth Bergner
The Lover	Conrad Veidt
The Child	Nils Edward
The Maid	Migo Bard

Length, 6,250 Feet

Failing to receive from her phlegmatic husband the dominating passion her nature demands, the wife turns from him to an interesting poet, leaving her home and child for his companionship. In a moment of jealous argument the poet tells her he is through, and she throws herself from a high wall while he vainly seeks to get her on the telephone to patch up the difficulty.

APPARENTLY made early in Jannings film career, "Husbands or Lovers" may interest patrons of the "cuckoo" theatres, but it holds no charm for the average spectator, and should have a limited circulation. It has the entertainment value of a mental clinic and is rudely directed, though it has its moments of power.

The honors go to Elizabeth Bergner, a tempestuous personality, who cleverly depicts the rather empty brained wife who deserts her stolid husband for the fascination of a minor poet.

Jannings is the phlegmatic husband who fails to meet his wife's ideals. He has his moments of clever characterization, but delacks suspense. The outcome is inevitable and the "how" is not interesting.

"Husbands or Lovers" Just Doesn't Click.

pends too much upon a waddling walk to get the suggestion over. He overdoes this just enough to make the character unconvincing.

Conrad Veidt, as the poet, is theatrical and impossible and by no means suggests his brilliant performances in other dramas. It is all artificial and unreal, made still further unconvincing by poor lighting and rather crude indoor exteriors. There are some scenes that are treated with brutal frankness that might not pass censorship in an American-made production. The story itself is too obvious to command interest, since it almost wholly

Live News from Coast to Coast

Notes About Wide-Awake Exhibitors and Exchange Men from all points

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 1

JAMES CRAIDON of the Owl theatre, Chicago has gone to Ottawa, Ill., where he has taken over the management of the Gayety theatre for the Gregory and Bernasek circuit.

Champaign

C. F. Laurence of the Orpheum theatre at Champaign Ills has joined the McNevin circuit as managing director.

William Mick has resigned his connection with the Fitzpatrick McElroy circuit and is now with the Saxe circuit at FonDuLacWisc. in charge of the Retlaw theatre for them.

Jackson

The Frisini circuit has reopened the Illinois theatre at Jacksonville, Ill., and will feature movie programs.

Elgin

M. Gettes has opened the Tivoli theatre at Elgin, Ill., and will operate the house with exclusive moving picture programs.

Jack Kaplan, assistant manager at the Majestic theatre, has resigned and gone to Detroit, Michigan, he has heen succeeded by J. Splauding.

S. Nelson, Louis H. Kahn and W. L. Bihin have organized the Grand Theatre Corporation with offices at 3433 West North avenue, Chicago to operate the Grand theatre and other houses which the circuit may acquire from time to time. The American Amusement Circuit are making some changes in their line at the same time.

Jules J. Ruhens of Great States circuit, accompanied by his hrother L. M. Rubens of Joliet Theatre, will go to Italy and the continent for an extended vacation this winter.

C. E. Beck, owner of several loop movie houses, has organized the R-C Amusement Corporation with offices at 7 West Madison street, Chicago and a capital of $25,000 to own and operate movie theatres. Associated with him will be R. C. Beck and G. L. Hussey. Mr. Beck recently opened the de luxe Lawndale theatre on the west side and is doing a fine husiness at the new house they report.

The New York Costume Company, well known to the theatre field are moving soon to their own huilding on West Lake street and have increased the capital stock of the company from $15,000 to $175,000 to take care of the expansion of the husiness.

The V. T. Lynch circuit will not huild a movie theatre at Lombard, Ill., but instead will lease the new theatre now going up at Main and Parkside avenue, that city and will open the house about the first of the year.

Waukegan

The Great States circuit will open their new Waukegan, theatre the last of the month. The new house is called the State and will feature a deluxe policy. W. O. Butts now in charge of the Academy theatre there will also handle the new house when it opens.

Danville

Two new movie theatres are planned for Danville, Ills., one the new Capital is now underway and will he operated hy the Anderson circuit who own the Dreamland theatre there. The other house it is reported will be a Great States theatre and is expected to be ready for early spring opening.

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 1

ALBANY, Dec. 3—As debonair as they come, John C. Bulwinkel, manager of the First National Exchange in Albany, has made a name for himself as a business getter since assuming charge of his company's branch in the capital city. Mr. Bulwinkel comes from New Haven. It was only a year or so ago that Jack Bulwinkel, as he is familiarly known, was selling real estate in Florida, and apparently on the road to becoming a millionaire. Then came the crash, with fortunes vanishing over night and Mr. Bulwinkel returned to the north and became identified with the film industry.

Chris Buckley, who picks up a very good living "thank you" in the Leland and Clinton Square theatres in Alhany, is the red hot football fan this fall among the exhibitors of central and northern New York. Local games do not interest Mr. Buckley and each week he is on the sideline at one of the contests of the Big Five. Last Saturday found him at Boston, with Mrs. Buckley and one of the sons, along with him.

Coming and goings along Alhany's Film Row during the past week hrought to town Charles Henschel, of the Pathe forces in New York City; Clarence Dopp, of Johnstown and Broadalbin; George Markell, of the Casino in Waterford; William Smalley, of Cooperstown and Charles Rosenweig, of the FBO forces in New York. Jack Bulwinkel and Harry Thompson, of the First National exchange, made a flying trip to New York City, and Nat Levy, manager for Universal, swung through northern New York, Calling on exhibitors.

Hillsdale

Masonic Hall in Hillsdale was burned to the ground a few days ago with a considerable loss to Ferguson and McIntyre, who operated it as a motion picture theatre, together with other houses in Ancram, Vopake and Dover Plains. There was a fire last week in the theatre at Valley Falls, resulting in Vincent Hyland, the owner, being quite severely burned about the hands and arms, as he attempted to extinguish the flames.

California

Moving Picture World Bureau, San Francisco, Cal., Dec. 1

AL. Levin who has been associated with his brother Samuel H. Levin for several years in the Samuel H. Levin Theatres, has severed his connection with this circuit.

Harry Fields, formerly of Los Angeles, has been added to the sales staff of the San Francisco Fox Exchange and has been assigned to the Sacramento Valley territory, succeeding John Dolezal, who has been transferred to the San Joaquin Valley field.

Santa María

Harry Dorsey, owner of the Gaiety Theatre, has become affiliated with the Principal Theatres, Inc., which is erecting a large house in Santa María, and will become managing director of hoth houses. Having settled his husiness affairs to his satisfaction Mr. Dorsey surprised his friends the second week in Novemher hy taking as a hride Miss Ethel May Palmer, of Los Angeles. The couple left shortly afterward on a honeymoon trip to Honolulu.

Yosemite

The Pillsbury Theatre, the attractive moving picture house serving the Yosemite National Park, was destroyed hy fire recently with a loss of about $33,000.

Sonora

A. G. Clapp, who has for years conducted a moving picture house at Sonora, has surrendered his lease on this to Restano Bros., who plan some improvements.

Carl Bredhoff, of the American Theatre, Honolulu, T. H., was a recent visitor at San Francisco on his way home from a trip to Europe made in company with Mrs. Bredhoff. In Paris he attended the convention of the American Legion and later toured the Continent.

E. I. Parker, general-manager of the Consolidated Amusement Co., Honolulu, T. H., is a visitor in San Francisco, coming to confer with principals on the policies to he followed there. Joel C. Cohen, of this amusement concern, has booked passage on the Matson liner Malolo, the largest passenger vessel ever built in the United States, and which leaves shortly on her maiden trip to Honolulu. Harry Delgardo, formerly connected with leading San Francisco Theatres, recently went to Honolulu to become house manager of the Hawaii Theatre.

George Fitzgerald, hooker for the San Francisco hranch of the Universal Exchange, was married on the evening of Novemher 11 to Miss Laura L. MacDonall.

All the offices on Albany's Film Row are now occupied, the latest addition being the FBO exchange, which moved from its downtown quarters on Monday of this week, taking over the quarters previously occupied hy Bond. This leaves only two exchanges downtown, these being the Pathe and the Paramount.

J. J. FRANKLIN SET

Announcement that J. J. Franklin, of Portland, has been transferred and will have charge of the newly created Los Angeles Division of West Coast Theatres is made by Harold B. Franklin, president of West Coast Theatres, Inc. Theatres in Glendale, Pasadena, Hollywood, Beverly Hills and all Los Angeles will now come under his authority. Harry Arthur will continue to be in charge of the balance of the Southern Division.

Texas-Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Dec. 1

THE Mississippi Federation of Women's Clubs will urge the passage of a bill in the January session of the Mississippi Legislature for a law creating the office of board of censors, and three of the ablest lawyers in the state have been engaged to help in the premises. A showing will be made to show that lewd and immoral pictures are being shown throughout the state of Mississippi, and with no restrictions whatever, as to whether or not they should be shown.

Fayetteville, Ark.

E. C. Robertson, local theatre man at Fayetteville, Ark., has invented a unique device for raising and lowering window shades in theaters and other places of amusements, and the device has been installed in the auditorium of the new engineering building of the University of Arkansas at Fayetteville. For darkening the room a special shade is used, which unfolds automatically and independent of the window. At the conclusion of the lecture or picture, the room can immediately be re-lighted by the pressing of a button.

Grand Saline

W. H. Spencer, manager of the Palace Theatre at Grand Saline, Texas, was arrested on charge of showing Dempsey-Tunney fight pictures and placed under $1.000 bond to await trial.

A theatre owner at Beaumont, Texas, was fined $25,00 and costs for failure to keep the exit doors of his theatre unlocked and available when necessary for use.

Ohio

Moving Picture World Bureau, Ottawa, Canada, Dec. 1

WHEN the E. F. Albee Theatre, Cincinnati, opens there will adorn the lobby a copy of Murillo's "Famous Conception", which picture was purchased in Paris by Ben L. Heidingsfeld. The picture will be the first copy ever displayed in a Keith-Albee house.

Keith's Palace, under management Burns O'Sullivan, celebrated its first birthday last week. A huge birthday cake was displayed in the lobby.

Columbus

Grand Theatre, Columbus, under management John James, has resumed Vitaphone programs which were discontinued several weeks ago.

Piqua

Potatoes were used as admission to May's Opera House, Piqua, Ohio, by Manager Erk recently, the accumulated spuds being subsequently donated to local hospitals.

Toledo

Jack O'Connell, manager Vita-Temple Theatre, Toledo, Ohio, played a film under the impression he was showing picture as the world's premier, and so advertised it. Now since he has been disillusioned, it is safer to discuss the matter with him by telephone than in person.

Mt. Vernon

Hoy O. Simons, Mt. Vernon, Ohio, has been named manager of the new Fayette Theatre, now under construction at Washington, C. H., Ohio. Simons is a brother-in-law of Harry V. Smoots, who is building the house, and who will be general manager.

Washington, C. H.

Announcement has been made by John Gregory, that an extension will be built on the Palace Theatre, at Washington, C. H. Gregory will also erect a house, to be known as the Washington Theatre, plans for which are now being developed.

St. Louis, Mo

Moving Picture World Bureau, St. Louis, Mo., Dec. 1

GEORGE E. McKEAN, formerly district manager for William Fox Pictures has been promoted to special representative for the Fox organization and will have jurisdiction over sixteen exchanges West of the Mississippi River. He will enter his new duties immediately, and departed from St. Louis Nov. 21 on an extensive swing around his territory. Max Roth, home office representative, is acting as temporary manager of the St. Louis Fox Exchange pending the appointment of a successor to Claude McKean, who resigned a week ago.

Claude McKean has not officially announced his new plans as yet, but it is understood along Film Row that he contemplates purchasing a substantial interest in one of the leading independent exchanges of this territory.

John Franconi, special representative in St. Louis for F. B. O. has been transferred to Kansas City in a similar capacity. Sol J. Hankin, manager of the local Educational Office was taken to the Jewish Hospital on Nov. 18 for treatment for a carbuncle on his neck. His condition is critical.

Beebee, Ark.

H. F. Jamison of the Pioneer Theatre, Bebee, Ark., plans the erection of a new theatre in that city. The proposed structure will be 2-story, 25 by 80 feet and of brick and tile construction.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Dec. 1

THIEVES slipped into the office of the Circle Theatre one night this week and stole $92 from the cash box, according to William H. Depperman, house manager.

More than 1,200 news carriers were guests of B. F. Keith's theatre Saturday forenoon for the showing of the picture. William M. Hough is manager and chief host.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 1

CLEVE ADAMS, central sales manager for FBO, is spending a few days at the Pittsburgh branch, and is making this city his headquarters. He reports business in general as being good. His territory includes, besides the local office, Cleveland, Detroit, Cincinnati, Memphis, Oklahoma City, Dallas and New Orleans.

Mannie Steinberg, former film salesman, and for the past two years manager of the Star theatre at Canonsburg, has returned to the old love, and is again taking to the road. Mannie will sell the Pathe product to his many exhibitor friends in the state of West Virginia.

Sincerest sympathy is extended to John Guthrie, owner of the Majestic and Guthrie theatres, Grove City, in the death of his wife which occurred recently, after a lingering illness.

Samuel Steinberg, film salesman in the local territory for many years has just joined forces with the FBO exchange, and will look after the wants of the exhibitors in the northern part of Western Pennsylvania.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 1

JACK McCURDY has been succeeded as manager of the Newman Theatre, first run house of Kansas City, recently acquired from Publix by Loew interests, by J. P. McCarthy, former manager of the Loew theatre in Memphis, Tenn.

The death of Fred Brodeur, general manager of the Kansas City branch of the Rudolph Wurlitzer Company, who died in Kansas City Thursday, was due to heart disease, according to Glenn Garbaugh, deputy coroner. Mr. Brodeur has been with the company nine years.

The Isis theatre, one of Kansas City's largest suburban theatres, which has been closed several months for redecoration and improvements, opened its doors November 19.

Ash Grove

Ash Grove, Mo., again is confronted with the blue law menace. Charges have been filled against L. D. Metcalfe, exhibitor, by W. W. Hamlin, prosecuting attorney, who acted following the demand of a group of reformers in that town.

These charges in theatres in the Kansas City territory were announced this week: The Doris Theatre, Ness City, Kas., has been leased by D. E. Dowden from T. E. Bondurant; the Strand theatre, Belle Plaine, Kas., now is under the management of George Kraus; shows are being given each Saturday night at the Electric theatre, Garfield, Kas., by the management of the State theatre, Larned, Kas.

Canada

Moving Picture World Bureau, Ottawa, Canada, Dec. 1

UNITED Amusement Corp., Limited, Montreal, of which George Nichols has been managing director for years, has made public offering of a large block of First Mortgage 15 year bonds. The corporation is affiliated with Famous Players Canadian Corp., Limited, Toronto, which owns or controls 120 picked theatres throughout Canada. United Amusement Corp. operates 12 of the finest district theatres in the City of Montreal. The company's business has been successfully developed since 1908.

New Westminster, B. C.

The New Columbia Theatre at New Westminster, B. C., has created quite a sensation throughout moving picture theatre circles in Canada because of the fact that this is the first Spanish type of theatre to be erected in the Dominion. The interior decoration of the house resembles the courtyard of some fine old Spanish structure and the atmospheric impression is carried out everywhere in the theatre, even to the heavy iron studded doors and Moorish lamps.

Nelson, B. C.

The latest new addition to the chain of Famous Players in Canada is the Capitol Theatre in Nelson, B. C., which was built at a cost of $75,000.

Absentee Fines Set

Albany, Dec. 1.—Every time a member of the Albany Films Board of Trade remains away from a meeting from now on, it will cost him the sum of two dollars. And what is more to the point, excuses will not go except for illness or the fact that the member has been called out of town and is attending a conference at the home office. A resolution to this effect was passed at a special meeting of the Albany Film Board of Trade last Monday afternoon. At this meeting, Isidor Schmertz, local manager for Fox, was chosen for vice-president, succeeding Harry Weinberg, who recently resigned as manager of the F. B. O. exchange in Albany and has returned to his former home in Omaha.

Quick Reference Picture Chart

Better for You! Exhibitors asked for it. Alphabetical order for titles. Here it is, one of the improvements we are making to give you picture information in a perfect form. We always like to hear from you. If you like what we're doing show us we are on the right track. If not we are just as anxious to be told so. Dependability and real service is what we strive for here as in every section of this Showman's Business Paper.

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Earth Woman (Mary Alden)	Drama	May 29	5,830
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

		1926	
Even Up	Fistical culture	Dec. 25	2 rls.
		1927	
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl.
A Furry Tale	Nature special	Mar. 5	1 rl.
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Bray Magazine	Topical news	Apr. 16	1 rl.
Dog Gonnit	Hot Dog Cartoon	Jan. 8	1 rl.
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl.
Petering Out	Hot Dog cartoon	Mar 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
So's Your Monk	Sunkist comedy	Jan. 1	2 rls.
Speed Hound	Fizzical Culture	Apr. 9	2 rls.

CHADWICK PICTURES CORP.

		1926	
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
The Bells (L. Barrymore)	Drama	Nov. 13	6,300
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400

COLUMBIA PICTURES CORP.

		1927	
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Screen Snapshots	Three issues	Aug. 28	1,000
Stolen Pleasures (Revier)	Comedy drama		5,054
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1	6,843
Blood Ship (Bosworth)	Virile Sea melodrama	July 23	6,843

CRANFIELD & CLARKE, INC.

Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de Luxe	May 15	2,000
Wooden Shoes	"International"	May 8	.....

EDUCATIONAL FILM CORP.

		1927	
A Bird of Flight	Hodge-Podge	May 14	1 rl.
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl.
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl.
A Perfect Day	Cameo comedy	Mar. 19	1 rl.
Art for Heart's Sake	Sullivan cartoon	Aug. 13	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27	2 rls.
Atta Baby (Big Boy)	Comedy	May 21	2 rls.
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl.
Back Home	Magazine novelty	Oct. 1	1 rl.
Barn Yarns	Felix the Cat	Apr. 16	1 rl.
Brain Storms	Mermaid comedy	Apr. 16	2 rls.
Brave Cowards (Dunham)	Cameo comedy	July 30	1 rl.
Break Away (Neal Burns)	Christie comedy	Jan. 20	2 rls.
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Bruce Scenics	Two subjects	Mar. 12	1 rl.
Bruce Scenics	Two subjects	Apr. 2	1 rl.
Bruce Scenics	Two issues	July 23	1 rl.
Bubbles of Geography	Hodge-Podge	Aug. 20	1 rl.
Buried Treasure	Bruce Scenic	Apr. 16	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls.
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls.
Capers of a Camera	Hodge-Podge	July 30	1 rl.
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls.
Climbing into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl.
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls.
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8	2 rls.
Eye Jinks	Felix the Cat cartoon	May 21	1 rl.
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl.
Fiddlesticks	Curiosities	Feb. 26	1 rl.
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl.
Flim Flams	Felix Cat	Oct. 8	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Germ Mania	Felix the Cat	Apr. 16	1 rl.
Grandpa's Boy (Big Boy)	Juvenile comedy	Mar 12	2 rls.
Growing Money	Curiosities	May 28	1 rl.
High Spirits	Cameo comedy	Feb. 12	1 rl.
Highlights	Curiosities	Feb. 5	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
High Spots (St. John)	Comedy	Aug. 6	2 rls.
Hitting the Trail	Life cartoon	Mar. 4	1 rl.
His Better Half	Lloyd Hamilton com.	Aug. 6	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 r.l
Howdy Duke	Lupino Lane comedy	Jan. 22	2 rls.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
Hold Fast (Bowes)	Cameo comedy	Aug. 13	2 rls.
Holly-Nuts	Curiosities	Aug. 27	1 rl.
Heavy Date	Life cartoon	Mar. 5	1 rl.
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl.
Jack From All Trades	Sullivan cartoon	Sept. 10	1 rl.
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls.
Kilties (Dorothy Devore)	Comedy	Oct. 1	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Local Talent	Life cartoon	Mar. 19	1 rl.
Many Wings	Bruce Scenic	Oct. 29	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Monty of the Mounted	Lupino Lane com.	Aug. 6	2 rls.
New Wrinkles	Lloyd Hamilton comedy	Oct. 29	2 rls.
Nic-Nax	Curiosities	Jan. 22	1 rl.
No Fuelin'	Felix cat cartoon	Nov. 12	1 rl.
Non-Stop Fright	Sullivan cartoon	Aug. 27	1 rl.
North of Nowhere	Life cartoon	May 28	1 rl.
Odd Jobs	Curiosities	Apr. 9	1 rl.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10	1 rl.
Outdoor Sketches	Bruce scenic	Nov. 12	1 rl.
Paris Origination in Color	Kodachrome fashion	Jan. 22	1 rl.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls.
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20	2 rls.
Prince of Whales	Life cartoon	Apr. 16	1 rl.
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls.
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Roped In (St. John)	Comedy	Apr. 9	2 rls.
Ruling the Rooster	Life cartoon	Apr. 16	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl.
Scare Silly	Tuxedo comedy	Nov. 12	2 rls.
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1	2 rls.
She's a Boy	Big Boy	Sept. 24	2 rls.
Shooting Wild	Cameo comedy	Oct. 29	1 rl.
Soft Soap	Life cartoon	Feb. 26	1 rl.
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls.
Some Scout	Lupino Lane comedy	Oct. 8	2 rls.
Stars and Stripes	Felix the Cat	Mar. 19	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24	2 rls.
Summer Day	Bruce Scenic	Jan. 29	1 rl.
Sure Cure	Mermaid comedy	July 30	2 rls.
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls.
Switches Witches	Felix cat cartoon	Nov. 12	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27	2 rls.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Wise Guise	Felix the Cat	Sept. 24	1 rl.
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
Broadway Madness (De La Motte)	Drama	Oct. 8	6,945
His Rise to Fame ((Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790
The Nest (Pauline Frederick)	Mother love drama	Oct. 15	7,293

FBO

		1926	
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
One Minute To Play	Red Grange special	Aug. 28	7,430
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
The Gorila Hunt	Burbridge special	Dec. 11	4,362
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,812
		1927	
Boy Rider (Buzz Barton)	Western	Oct. 8	4,858
Cactus Trails (Bob Custer)	Western	Jan. 16	4,889
Clancy's Kosher Wedding (G. Sidney)	Farce comedy	Sept. 10	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10	5,093
Don Mike (Thomson)	Romantic drama	Mar. 5	5,723
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20	5,700
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Mojave Kid (Bob Steele)	Action western	Aug. 6	4,912
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Not For Publication	Political drama	July 23	6,140
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20	5,998
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770

Short Subjects

All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
A Permanent Rave	"Beauty Parlor"	Aug. 6	2 rls.
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls.
Boys Will be Girls	Beauty Parlor	Oct. 1	2 rls.
Campus Romeos	Fat Men	July 23	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1	2 rls.
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls.
How High is Up?	Fat Men	Aug. 6	2 rls.
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Mickey's Pals	Mickey McGuire series	Oct. 8	2 rls.
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20	6 rls.
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15	6,293
Ragtime (Bower-De la Motte-Ellis)	"Jazz" com-dra.	Sep. 3	6,700

FIRST NATIONAL

Amateur Gentleman (Barthelmess)	Romantic drama	Sep. 11	7,796
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
It Must Be Love (Coleen Moore)	Typical comedy	Oct. 16	6,848
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
Ladies at Play (Hughes Kenyon)	Farce	Nov. 29	6,119
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,690
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls.
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
		1927	
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
American Beauty (Billie Dove)	Comedy drama	Oct. 22	6,332
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29	6,386
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13	6,585
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
Home Made (Johnny Hines)	Typical comedy	Oct. 29	6,450
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1	6,720
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24	5,718
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Lost at the Front (Sidney-Murray)	War burlesque-com	June 25	5,559
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Patent Leather Kid (Barthelmess)	World War special	Aug. 20	11,412
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Poor Nut (Jack Mulhall)	College comedy	Sept. 10	6,897
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400
Red Raiders (Ken Maynard)	Swift western	Oct. 15	7,050
Rose of the Golden West (Astor)	California romance	Oct. 8	6,477
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17	6,548
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3	7,179
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8	5,668
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
White Pants Willie (Hines)	Gag comedy	Aug. 6	6,350

FOX FILM CORP.

Features

Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
Blue Eagle (George O'Brien)	Drama	Sept. 25	6,200
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
International Eucharistic Congress	Religious	Nov. 20	.,...
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Return of Peter Grimm (Star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
What Price Glory? (All star)	War comedy-drama	Nov. 29	11,400
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
		1927	
Ankles Preferred (Bellamy)	Light com-dr.	Mar 12	5,498
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
East Side West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22	8,154
Gay Retreat (McNamara-Cohen)	Drama	Oct. 1	10 rls.
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29	5,498
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
Joy Girl (Olive Borden)	Florida drama	Sept. 24	5,877
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Love Makes 'Em Wild (Johnnie Harron)	Drama	Oct. 1	8,538
Loves of Carmen (Del Rio)	War comedy	Oct. 8	5,524
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Paid to Love (O'Brien-Valli)	Romance	Aug. 6	6,898
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
7th Heaven (Janet Gaynor)	Love-war drama	May 28	.,...
Silver Valley (Tom Mix)	Action western	Oct. 29	5,300
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790
Slaves of Beauty (Herbert-Tell)	Light comedy-dr.	June 11	5,412
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1	10 rls.
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Tumbling River (Tom Mix)	Fast western	Aug. 27	4,670
Two Girls Wanted (Gaynor)	Drama	Oct. 1	6,293
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4,953
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783

Short Subjects

		1926	
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Battling Kangaroo	Animal comedy	Dec. 18	2 rls.
Great Lakes	Variety	Nov. 27	900
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls.
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls.
		1927	
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls.
A Hot Potato	Van Bibber	July 23	2 rls.
A Man About Town	O. Henry series	July 16	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls.
Back to Mother	Helen and Warren	Mar. 19	2 rls.
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls.
Below the Equator	Variety	Apr. 9	1 rl.
Big Business	Imperial comedy	Jan. 22	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Car Shy	Variety	Mar. 12	855
Constantinople	Scenic	Jan. 22	1 rl.
Cupid and the Clock	O. Henry series	July 23	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Girls	O. Henry story	Apr. 16	2 rls.
Just a Husband	Helen & Warren	May 9	2 rls.
Kangaroo Detective	Comedy	May 21	2 rls.
Midsummer Night's Steam	Animal comedy	Oct. 8	2 rls.
Monarchs of the Soil	Varieties	June 4	1 rl.
Mum's the Word (Phipps)	Comedy	Aug. 20	2 rls.
My Lady's Stockings	Variety	Jan. 8	1 rl.
Nature's Wonderland	Variety	Apr. 16	1 rl.
Not the Type	Van Bibber	May 2	2 rls.
Old Heidelberg	Variety	May 2	1 rl.[a]
Overnight from Paris	Variety	Jan. 15	1 rl.
Portugal Today	Variety	Mar. 5	786
Reflections	Varieties	May 28	1 rl.
Road to the Yukon	Variety	June 18	1 rl.
Rock-Ribbed Maine	Van Bibber	Mar. 5	2 rls.
Roses and Ruses	O. Henry story	Feb. 12	2 rls.
Rumors for Rent	Helen and Warren	June 18	2 rls.

Short Subjects Are Separated From Features

	Kind of Picture	Review	Feet
Salmon Run	Variety	Sept. 24	1 rl.
Sky Sentinel	Variety	Feb. 5	784
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Snow Rambles	Variety	July 16	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls.
The Last Word	Helen and Warren	Apr. 2	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24	2 rls.
Vendors of the World	Variety	June 11	1 rl.
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls.

GOTHAM PRODUCTIONS

Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Kangaroo's Kimona	Imperial comedy	June 11	2 rls.
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Under Colorado Skies	World we live in	Oct. 8	1 rl.
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
		1927	
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24	6,170
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13	7 rls.

KRELBAR PRODUCTIONS

Broadway After Midnight (Betz)	Action melodrama	Oct. 29	6,199

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16	1 rl.

METRO - GOLDWYN - MAYER

Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
Bardleys the Magnificent	Dashing romance	Nov. 13	8.536
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Ben-Hur (Ramón Novarro)	Lew Wallace story	Jan. 16	12,000
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Lovey Mary (Bessie Love)	Drama	July 8	6,167
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Mare Nostrum (Rex Ingram prod.)	Ibañez Novel	Feb 27	
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Tell It To Marines (Chaney)	Melodrama	Jan. 1	8,800
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
The Temptress (Garbo-Moreno-D'Arcy)	Ibañez' novel	Oct. 23	8,221
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Waltz Dream	Romantic comedy	Aug. 7	7,322
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
		1927	
Adam and Evil (Cody-Pringle)	Farce	Aug. 13	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27	6,312
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Fair Co-Ed (Marion Davies)	Comedy drama	Oct. 29	6,408
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10	8,500
Lovers (Novarro-Terry	"Gossip" drama	May 2	5,291
Mockery (Chaney)	Russian drama	Sept. 10	5,967
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12	7,193
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Student Prince (Novarro)	Stage favorite	Sept. 24	9,541
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13	
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
Tea for Three (Cody-Pringle)	Sophisticated comedy	Nov. 12	6,150
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657

PARAMOUNT

		1926	
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
Born to the West (Jack Holt)	Western	July 10	6,043
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Don't Give Up the Ship	One Reel special	Oct. 23	, ,
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (All star)	Romance-drama	Nov. 29	6,532
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Mantrap (Torrence-Bow)	Drama	July 24	6,077
Old Ironsides (Special cast)	Super-special	Dec. 11	10,689
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Palm Beach Girl (Bebe Daniels)	Farce comedy	July 3	6,918
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Variety (Emil Jannings)	Drama, short version	July 10	7,804
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
		1927	
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
A Gentleman of Paris (Menjou)	Comedy	Oct. 8	6,017
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,951
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,878
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10	5,862
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Jesse James (Thomson)	Western romance	Oct. 22	8,656
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Knockout Reilly (Richard Dix)	Prize ring com-dr.	Apr. 23	7,080
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6	5,617
Metropolis	UFA Superspectacle	Mar. 12	, ,
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
One Woman to Another (Vidor)	Light farce	Sept. 24	4,022
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Rolled Stocking (Hall-Brooks)	College com.-dr.	July 30	6,247
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19	12,071
Rubber Heels (Ed. Wynn)	Burlesque-Farce comedy	July 16	5,614
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Señorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Service for Ladies (Menjou)	Farce	Sept. 3	6,170
Shanghai Bound (Richard Dix)	Chinese com-dr.	Nov. 12	5,515
Soft Cushions (Douglas-MacLean)	"Arabian Nights" com.	Aug. 27	7,000
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Stark Love	Mountaineer drama	Mar. 19	6,203
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17	6,124
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22	6,006
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
The Potters (W. C. Fields)	Human int. com-dr.	Jan. 22	6,680
Time to Love ,Raymond Griffith)	Farce-comedy	July 9	4,926
Tired Wheels	Krazy Kat	May 28	1 rl.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3	7,643
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Wings	Aviation special	Aug. 20	, ,
Woman on Trial (Pola Negri)	Drama	Oct. 1	5,960

Short Subjects

Rail Road	Krazy Kat	Oct. 1	1 rl.
Stephen Foster	Music master series	Nov. 12	2 rls.
Toddles	Novelty	Oct. 8	1 rl.

PATHE

Short Subjects

		1927	
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls.
A Fair Exchange	Terry cartoon	May 9	1 rl.
Agile Age	Sportlight	May 9	1 rl.
A Gold Digger of Weepah	Sennett comedy	Oct. 1	2 rls.
A Hole in One	Terry cartoon	Sep. 10	1 rl.
And Life As It Isn't	Terry cartoon	Aug. 6	1 rl.
A Small Town Princess	Sennett comedy	Apr. 2	2 rls.
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Big Reward	Terry cartoon	July 2	1 rl.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls.
Bubbling Over	Terry cartoon	May 9	1 rl.
Chills and Fever	Sportlight	June 4	1 rl.
Cracked Ice	Terry cartoon	Mar. 19	1 rl.
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl.
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls.
Crowd Bait	Sportlight	Feb. 26	1 rl.
College Kiddo	Sennett comedy	Aug. 6	2 rls.
Crimson Flash (Cullen Landis)	Serial	June 18	
Curled in the Excitement	Sennett comedy	June 11	2 rls.
Died in the Wool	Terry cartoon	June 18	1 rl.

Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Digging for Gold	Terry cartoon	June 4	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12	2 rls.
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls.
Down to the Sea	Sportlight	Oct. 29	1 rl.
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls.
Eve's Love Letters	Hal Roach comedy	May 28	2 rls.
Fluttering Hearts (Chase)	Comedy	June 18	2 rls.
Flying Feet	Sportlight	June 4	1 rl.
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls.
For Sale a Bungalow	Sennett comedy	Oct. 29	2 rls.
Fox Hunt	Terry cartoon	Nov. 12	1 rl.
Frontier of Sport	Sportlight	July 23	1 rl.
Frost Line	Sportlight	Apr. 2	1 rl.
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl.
Hard Cider	Terry cartoon	June 11	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	1 rl.
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls.
Honor Man	Terry cartoon	May 2	1 rl.
Hook, Line and Sinker	Terry cartoon	Aug. 27	1 rl.
Horses, Horses, Horses	Terry cartoon	May 21	1 rl.
Human Fly	Terry cartoon	Sept. 24	1 rl.
Hunting for Germans	Will Rogers' trip	June 4	1 rl.
In Again, Out Again	Terry cartoon	Oct. 1	1 rl.
In Europe with Will Rogers	Series	Nov. 12	1 rl.
In the Rough	Terry cartoon	Mar. 5	1 rl.
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls.
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls.
King Harold	Henry & Polly	Nov. 12	2 rls.
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl.
Love 'Em and Weep (Mae Bush)	Hal Roach comedy	June 18	2 rls.
Love Nest	Terry cartoon	July 23	1 rl.
Lovy My Dog	Our Gang	May 2	2 rls.
Magician	Terry cartoon	Apr. 16	1 rl.
Mail Pilot	Terry cartoon	Mar. 12	1 rl.
Medicine Man	Terry cartoon	Apr. 23	1 rl.
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29	2 rls.
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls.
One-Man Dog	Terry cartoon	July 2	1 rl.
On the Hook	Sportlight	Sept. 10	1 rl.
Outwitting Time	Sportlight	Nov. 12	1 rl.
Pathe Review 12	Magazine	Apr. 16	1 rl.
Pathe Review 13	Magazine	Apr. 23	1 rl.
Pathe Review 14	Magazine	Apr. 23	1 rl.
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl.
Pathe Review 16	Magazine	May 2	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Pathe Review 21	Magazine	May 21	1 rl.
Pathe Review 22-23	Magazine	June 4	1 rl.
Pathe Review 24	Magazine	June 18	1 rl.
Pathe Review 27	Magazine	July 2	1 rl.
Pathe Review 28	Magazine	July 23	1 rl.
Pathe Reviews 29-30	Magazine	July 30	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6	1 rl.
Pathe Review 33	Magazine	Aug. 13	1 rl.
Pathe Reviews, 34, 35	Magazine	Aug. 27	1 rl.
Pathe Review 38	Magazine	Sept. 10	1 rl.
Pathe Review 39	Magazine	Sept. 24	1 rl.
Pathe Review 40	Magazine	Oct. 8	1 rl.
Pathe Review 44	Magazine	Oct. 29	1 rl.
Pathe Review	Review	Mar 19	1 rl.
Pathe Reviews 46, 47	Magazine	Nov. 12	1 rl.
Pie Eyed Piper	Terry cartoon	May 9	1 rl.
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls.
Red Hot Sands	Terry cartoon	Aug. 20	1 rl.
Riding High	Terry cartoon	July 2	1 rl.
Rival Sex	Sportlight	Apr. 9	1 rl.
River of Doubt	Terry cartoon	Oct. 1	1 rl.
Roaming the Emerald Isle	Will Rogers series	Aug. 13	1 rl.
Sailor Beware	Hal Roach comedy	Sept. 24	2 rls.
Scents and Dog Sense	Sportlight	Aug. 20	1 rl.
Seeing the World	Our Gang comedy	Feb. 26	2 rls.
Should a Mason Tell	Henry and Polly	Oct. 8	2 rls.
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls.
Smith's Candy Shop	Smith family	Aug. 13	2 rls.
Smith's Cook	Smith Family	Oct. 29	2 rls.
Smith's Fishing Trip	Smith Family	May 28	2 rls.
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls.
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls.
Smiths's Pony	Smith Family	Sept. 10	2 rls.
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls.
Subway Sally	Terry cartoon	July 30	1 rl.
Tabloid Editions	Sportlight	May 21	1 rl.
Taking the Air	Terry cartoon	Mar 19	1 rl.
Ten Years Old	Our Gang	Apr. 16	2 rls.
The Bully	Terry cartoon	July 30	1 rl.
Tired Business Men	Our Gang comedy	May 21	2 rls.
Tit for Tat	Terry cartoon	Mar. 5	1 rl.
Weatherproof	Sportlight	Mar. 19	1 rl.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13	2 rls.
When Snow Flies	Sportlight	May 14	1 rl.
Why Girls Love Sailor (Laurel)	Hal Roach comedy	July 23	2 rls.
Why Girls Say no (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls.
With Love and Hisses	Hal Roach comedy	Aug. 27	2 rls.
With Will Rogers in London	Rogers series	July 30	1 rl.
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	1 rl.

Features

			1927	
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5		5,996
Alaskan Adventures	Alaskan Trip	May 28		3,678
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5		6,574
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24		5,626
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4		4,335
Border Blackbirds (Maloney)	Punch western	Sept. 10		5,726
Code of Cow Country (B. Roosevelt)	Action western	June 11		4,512
Combat (George Walsh)	Island drama	Oct. 15		5,100
Don Desperado (Maloney)	Punch western	May 9		5,804
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5		6,599
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14		6,228
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17		8,002
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5		6,568
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5		3,303
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5		5,867
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21		6,563
Hidden Aces (Hutchison)	Melodrama	Sept. 3		4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3		6,788
His First Flame (Harry Langdon)	Feature comedy	May 9		4,700
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27		4,864
Little Firebrand (E. Thornton)	Comedy	July 2		4,615
Main Event (R. Schildkraut)	Fight drama	Nov. 5		6,472
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4		4,575
No Man's Law (Rex)	Black Stallion dr.	May 2		6,903
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8		4,575
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25		4,740
Phantom Buster (B. Roosevelt)	Western	Aug. 20		4,497
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21		5,465
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6		5,844
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8		4,542
Skeedaddle Gold (Wally Wales)	Western	Aug. 6		4,562
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1		4,546
The Wise Wife (Star cast)	Farce	Nov. 5		5,629
Trunk Mystery (Hutchison)	Police melodrama	June 11		4,329
Two-Gun of Tumblewed	Western	July 23		5,670
White Pabbles (Wally Wales)	Western	Aug. 20		4,483

PREFERRED PICTURES

			1926	
Dancing Days (Star Cast)	Domestic	Sept. 25		5,900
His New York Wife (Alice Day)	Comedy drama	Nov. 27		5,294
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30		5,212
			1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22		6,087

PRODUCERS DISTRIBUTING CORP.

			1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19		5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3		7,641
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12		9,981
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28		6,161
			1926	
Bachelor Brides (LaRocque)	Mystery drama	May 22		6,612
Braveheart (LaRocque)	Indian drama	Jan. 23		7,231
Clinging Vine (Leatrice Joy)	Comedy	July 31		6,400
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18		7,460
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6		5,666
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19		5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29		6,750
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20		5,503
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26		5,800
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9		6,400
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4		5,790
Gigolo (Rod LaRocque)	Drama	Oct. 16		7295
Meet the Prince (Jos. Schildkraut)	Comedy-drama	July 3		5,901
Million Dollar Handicap (all star)	Horse race, melo.	Feb. 13		6,095
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23		6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29		6,636
Paris at Midnight (Jetta Goudal)	Melodrama	May 15		6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8		6,600
Red Dice (Rod LaRocque)	Underworld melodrama.	May 1		7,257
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30		6,011
Sea Wolf (Ralph Ince)	Jack London story	July 10		6,763
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3		5,865
Silence (H. B. Warner)	Self-sacrifice, drama	June 5		7,518
Speeding Venus (Priscilla Dean)	Melodrama	July 24		5,560
Steel, Preferred (star cast)	Steel industry drama	Jan. 9		6,717
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17		5,994
Three Faces East (Jetta Goudal)	Suspense-spy, melo.	Feb. 20		7,415
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12		7,979
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26		6,345
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24		10,660
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11		6,858
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2		7,373
Whispering Smith (H. B. Warner)	Melodrama western	May 8		6,155
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10		6,900
			1927	
Fighting Love (Jetta Goudal)	Desert drama	June 4		7,107
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19		6,859
Heart Thief (Schildkraut de-Putti)	European drama	May 21		6,035
Jim, The Conqueror (Boy-Faire)	Suspense western	Jan. 1		5,324
King of Kings	Biblical drama	Apr. 23		13,500
Man Bait (Marie Prevost)	Comedy drama	Jan. 29		5,865
Night Bride (Marie Prevost)	Farce comedy	May 9		5,736
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15		6,421
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9		6,303
Vanity (Leatrice Joy)	Melodrama	June 18		5,921
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14		7,820
White Gold (Jetta Goudal)	Emotional drama	Apr. 9		6,198

RAYART

			1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27		5,255
			1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21		5,803
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24		6,089
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4		5,301
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20		5,502
			1927	
A Light in the Window (Walthall)	Father love drama	Nov. 12		5,960

STERLING PICTURES CORP.

			1926	
Wreckage (May Allison)	Drama	July 24		5,723
			1927	
Closed Gates (Harron-Novak)	Emotional drama	May 28		5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10		5,414

We Keep Trying to Make it Better for You

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review	Feet
Backstage (Bedford-W. Collier, Jr.)	Comedy drama.	July 9	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16	5,669
Broken Gate	Emotional drama	Jan. 15	5,300
Cheaters (O'Malley-Ferguson)	Crook melodrama.	Mar. 24	6,024
College Days (Marceline Day)	College com.-dr.	Nov. 6	7,300
Enchanted Island	Romantic drama.	June 25	4,887
Fools of Fashion (Busch)	Comedy drama	Oct. 9	6,482
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24	5,233
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26	5,600
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27	5,800
Lightning	Zane Gray drama		
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11	6,100
Snowbund (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Tired Business Man	Comedy		
Wild Geese	Human drama.		

UFA FILMS

Tartuife, the Hypocrite (Jannings)	German production	Sept. 3	6,053

UNITED ARTISTS

		1927	
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
College (Buster Keaton)	Gag comedy	Sept. 17	5,916
Love of Sunya (Gloria Swanson)	Episodic drama.	Mar. 19	7,311
Magic Flame (Colman-Banky)	Drama	Sept. 24	8,308
My Best Girl (Mary Pickford)	Typical com-dr.	Nov. 12	8,700
Night of Love (Banky-Colman)	Romantic Drama.	Jan. 29	7,440
Resurrection (Rod LaRocque)	Tolstoy drama.	Apr. 16	9,120
The General (Buster Keaton)	Civil War comedy.	Feb. 12	7,500
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13	7,456
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy.	Oct. 29	8,250
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.

UNIVERSAL

Features

		1926	
Ber Big Night (Laura LaPlante)	Farce comedy.	Sept. 4	7,603
Buckaroo Keid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Cheerful Fraud (Denny)	Farce comedy.	Dec. 11	6,945
Her Big Night (Laura La Plante)	Farce Comedy	Sept. 4	7,603
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Old Soak (Jean Hersholt)	Comedy drama.	Sept. 11	7,445
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28	5,865
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,638
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Texas Streak (Hoot Gibson)	Thrill western.	Sept. 25	6,250
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Whole Town's Talking (E. E. Horton)	Farce comedy.	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
		1927	
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
A Man's Past (Veidt-Bedford)	Tense drama.	Sept. 17	5,916
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6	5,751
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Les Miserables (Star cast)	Hugo's novel	Aug. 27	7,713
Les Miserables	Long. version.		11 rls.
Loco Luck (Art Acord)	Action western.	Jan. 22	4,827
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
One Man Game (Fred Humes)	Blue Streak western	Feb. 12	4,689
Out All Night (Reginald Denny)	Farce	Oct. 1	6,170
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Silk Stockings (La Plante)	Married life com.	Aug. 20	5,947
Surrender (Mary Philbin)	Vienese stage play	Nov. 12	8,249
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Uncle Tom's Cahin (star cast)	Stowe adaptation	Nov. 12	12,000
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450

Short Subjects

		1927	
A Dangerous Double (Bob Curwood)	Short western.	Oct. 29	2 rls.
A Fighting Finish	Collegians	Oct. 29	2 rls.
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl.
All for Uncle	Mike and Ike	Sept. 24	2 rls.
All Wet	Gumps series	Aug. 27	2 rls.
All Wet	Oswald the rahbit.	Nov. 12	1 rl.
And How	Andy Gump.	Oct. 8	2 rls.
Barrymore Tommy (Gilman)	Short western	June 18	2 rls.
Blind Man's Bluff	Northwest M. P.	Nov. 12	2 rls.
Breaking Records	Collegians	Apr. 2	2 rls.
Buster Come On	Buster Brown	Aug. 27	2 rls.
Buster, Don't Forget	Buster Brown.	Apr. 16	2 rls.
Buster's Frame-up	Buster Brown.	May 14	2 rls.
Buster's Handicap	Buster Brown	July 16	2 rls.
Buster's Infatuation	Buster Brown.	June 11	2 rls.
Collegians (second series)	Junior Jewel com.	June 11	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls.
Cows Is Cows	Short western.	June 11	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10	2 rls.
Dazling Co-Ed	Collegians	Sept. 24	2 rls.
Doctors Prefer Brunettes (Edwards)	Bluebird comedy.	May 28	1 rl.
Do Or Diet (Puffy)	Comedy	May 21	1 rl.
Fighting Texan (F. Gilman)	Short western	Sept. 10	2 rls.
George's Many Loves	Let George Do It	May 21	2 rls.
Gune Justice (Gilman)	Short western.	June 4	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl.
Home Trail	Western	May 28	2 rls.
Horse Trader (Gilman)	Western	July 30	2 rls.
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl.
Hot Stuff (Ben Hall)	Comedy	Oct. 1	1 rl.
Jane Misses Out	What Happened to Jane	May 9	2 rls.
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Jane's Relations	What Happened to Jane	July 16	2 rls.
Jane's Sleuth	What Happened to Jane	June 4	2 rls.
Keeping His Word	Excuse Makers.	Apr. 23	2 rls.
Keeping in Trim	Keeping Up with Jonses	Aug. 20	2 rls.
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls.
Kid George	Let George Do It	May 2	2 rls.
Law Rider (Gilman)	Short western	Oct. 8	2 rls.
Lone Star (Fred Gilman	Mustang western	May 2	2 rls.
Midnight Bum (Arthur Lake)	Farce comedy.	May 2	1 rl.
My Mistake	Excuse Makers.	June 4	2 rls.
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
Newlyweds' Troubles	Newlyweds series	Sept. 10	2 rls.
Ocean Breezes	Gump comedy.	Oct. 29	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12	1 rl.
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10	1 rl.
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Oswald Cartoons	Winkler cartoon	Aug. 13	1 rl.
Passing the Joneses	Keeping up with Joneses	Oct. 29	2 rls.
Pawns and Queens	Short western	July 23	2 rls.
Picking on George	Let George Do It	Oct. 8	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Plain Jane	What Happened to Jane	July 30	1 rl.
Please Don't	Excuse Makers	Aug. 20	2 rls.
Plumed Rider (Gilman)	Western	July 2	2 rls.
Pride of Piperock	Western comedy	Apr. 2	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
Red Warning (Newton House)	Short western	Oct. 1	2 rls.
Rest Cure	Piperock western	May 28	2 rls.
Return of the Riddle Rider	Sequel serial.	Mar. 19	
Roaring Gulch (E. Cobb)	Western	July 2	2 rls.
Scrappin' Fool (Bob Curwood)	Short western.	Aug. 20	2 rls.
She's My Cousin	Excuse Makers.	Apr. 2	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls.
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl.
Snookum's Asleep	Newlyweds	June 11	2 rls.
Snookums Cleans Up	Newlyweds	July 16	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27	1 rl.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1	2 rls.
Square Shooter (Gilman)	Short western.	July 23	2 rls.
Stop Snookums	Newlyweds	May 9	2 rls.
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl.
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl.
That's No Excuse	Excuse Makers.	May 21	2 rls.
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl.
Trail of the Tiger (Daugherty)	Circus serial.	Aug. 6	
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl.
What An Excuse	Excuse Makers.	June 18	2 rls.
When Greek Meets Greek	Gump comedy.	Sept. 24	2 rls.

WARNER BROS.

		1926	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
Don Juan (John Barrymore)	Romantic drama	Auf. 21	10,018
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Millionaires (Sidney-Fazenda-Gordon)	Heart int. Hebrew com.	Nov. 20	6,903
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,840
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,389
Silken Shackles (Irene Rich)	Drama	June 5	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
		1927	
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
A Reno Divorce (May McAvoy)	Sophisticated drama.	Oct. 29	5,492
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15	5,685
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
Gay Old Bird (Fazenda)	Farce-comedy	Mar 12	6,284
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1	5,569
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22	8,117
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
One Round Hogan (Blue Jim Jeffries)	Prize fight drama	Oct. 8	6,357
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
The Brute (Monte Blue)	Western drama.	May 2	5,901
The Climbers (Irene Rich)	Drama	May 28	6,631
Third Degree (Dolores Costello)	Stage melodrama.	Jan. 8	7,647
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,040
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,827
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Consult Your House Staff When You Want the Real B. O. Angle

ABOUT as live a wire as we know in the exhibition game is Jay Emanuel, who runs a bunch of houses in and around Philadelphia. If there is any one man we would adjudge fully competent to go it alone, it is Emanuel, and he would have more excuse than most for assuming that he knew it all. But the other afternoon he remarked that when he was in doubt he frequently consulted his house staff, and particularly the box office girls, as to whether a picture should be good for two or three days and whether it would do better the earlier or latter half of the week.

He figures that the box office girl has a better line on the buying public than he can obtain from his office. She is in constant touch with ticket purchasers, and since he gets the right type of cashier, she is observant and intelligent. He has a pretty good personal knowledge as to the drawing power of a picture, but he wants her reaction when there is any room for question. He cannot keep intimately in touch with the clientele of a dozen houses splashed all over the Philadelphia radius, so he very sensibly asks, and often saves money — or makes it — by taking advice.

We know scores of other managers who feel that it would be beneath their dignity to confess fallibility. If they don't know, they bull through, and often their errors are costly to themselves or their employers. Many actually resent any suggestion, no matter how tactfully offered, as an aspersion on their own judgment. They do not often last long, but they enjoy a beautifully autocratic time while they are at it.

The really wise man is the man who does not know it all, and who knows that he doesn't. He knows that his ushers get expressions of opinion that never would drift in to him, the rest room matron may have an idea he never would think of, the doorman may have one good idea, and a wise cashier is as essential to a good manager as a trained nurse is in a physician's office.

This does not, of course, mean that the house staff should be encouraged to lounge in and out of the office with all sorts of ideas. That would be subversive of discipline, but the house staff can be encouraged to offer constructive ideas without giving them the idea that they are running the house.

Taking suggestions and acting upon them gives the staff a greater interest in a house. Shut them up and they will feel that nothing matters and grow careless in the performance of their duties.

The manager cannot be everywhere all the time, and the newest usher may note something that has passed all the others by. In one house a new usher suggested that the flashlights were held so high that they blinded patrons already seated. The manager scoffed at the idea. "I never had a complaint" was his retort, and the girl subsided. But before she got the job she frequently had been a patron and had suffered from the annoyance.

Probably the manager may never realize that while no one has complained, a number avoid the house for that very reason. He never sat through one of his own shows, so he doesn't know what others know and avoid — and he won't be told.

Some houses offer a small prize for the most constructive suggestion for the week or month and finds that it pays well. Other managers just circulate around, but the manager who feels that no one can tell him anything about running a house is doomed to failure in the long run, and is losing business right along.

Know what all your staff know about your house and you'll know more than any of them, but until you get this knowledge, you are short that much. Don't make management a free-for-all affair, but be willing to listen.

When he played Ben Hur at the Rialto Theatre, Colorado Springs, "Buzz" Briggs got two chariots which were made a part of the Rodeo then being held, and a chariot race between Hur and Messala was a part of the regular program. That beats tailing a circus parade.

Liner Baggage Tags Help Out All Night

Steamship lines issue to ticket purchasers a distinctive baggage tag to be affixed all luggage, that there may be no confusion at the dock.

Because Out All Night is largely laid aboard a steamer, Irwin Zeltner, of the Keith-Albee Special Promotion Bureau, obtained 300,000 first cabin tags from the United States Lines and already they have been very successfully used in 24 of the theatres of the Keith-Albee, F. F. Proctor and B. S. Moss circuits here in New York, about two thirds of them having been printed up for local use. The others have been sent to the out of town theatres which presently play the picture.

The tags are printed a bright red on white on heavy stock, and have been overprinted to read "Mr. and Mrs. Public and Family. Steamer B. H. Keith's Greenpoint Theatre. Sailing Mon., Tues. and Wed. Room 4 all. Berth A happy 1. Destination. To see Reginald Denny in "Out All Night".

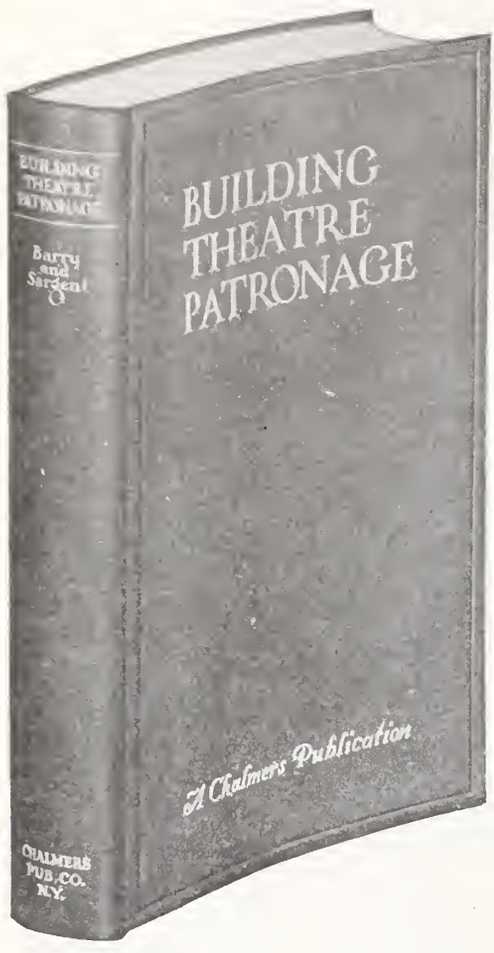
On the back, where the space has been left for the pier number and other data there is additional imprint. Of course the house name is changed on each job, as well as the dates.

These are used as tie cards on automobiles, being affixed by men in stewards' uniforms, tied to grocery and dry goods bundles and circulated in any other way suggesting itself to the resident manager. It is effective because it is different.

Even in interior towns these tags may be obtained from steamship ticket agencies or the travel bureau of the express companies.

A STRIKING DISPLAY ON PATENT LEATHER KID FROM DETROIT
The black and white display on the front of the Miles theatre, where the Kid was shown on the two-a-day basis, was heightened by the use of all yellow lamps. There was not a single white bulb to be seen anywhere.

Hyman Had A Colorful Cadman Presentation



THIS AND A THEATRE

If you have a theatre, all you need is a copy of Building Theatre Patronage. If you have the book; all you need is the theatre, for inside the covers of this single volume is more solid, practical, tested information on how to fill a theatre and KEEP IT FILLED, that you can get anywhere else at any price. It's the first, the best and the only authentic volume.

It is not just a book on exploitation. It's not a book on advertising. It is a book on how to make money with any size theatre and it tells you everything you need to know. And it is all chaptered so that you do not have to look over the entire volume to locate what you want. You look for the proper chapter heading and there you find full information, whether it is about you lighting, your ventilation, your marquise, your lobby, your poster work, your newspaper layouts. That's just a few, but it is a sample of what you can find. And it is all written in the English language. No show-off style, no large, but meaningless words.

It is a book you can use dozens of times a day, so it is sturdily bound to stand hard usage and its bright cover makes it easy to find. And it costs only five dollars, if you order from your supply house. Costs twenty cents more if mailed direct.

Tell Santa Claus you want one.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Extremes in stage music were supplied this week by Charles Wakefield Cadman, the composer, and Irving Aaronson and his Commanders, in two distinct presentations.

Despite the great popularity of "hot" music, Cadman more than held his own on this program and was given a rousing reception at every performance.

It was the second week of Aaronson and his young men and they furnished an entirely new program. was the photoplay attraction with Sammy Cohen and Ted McNamara, who made the laughs in "What Price Glory".

This show ran an even 2 hours, of which time the feature picture required 57 minutes. Other film subjects included an especially made Thanksgiving Greeting, which took up 4 minutes; the fourt and last of the Chick Meehan-Grantland Rice football pictures, "Football Field Officials", taking 6 minutes and the Mark Strand Topical Review, which ran 9 minutes. This made up 1 hour and 16 minutes of film attractions, leaving 44 minutes for the musical end of the performance.

A Thanksgiving film, made especially for this theatre by James A. Fitzpatrick, started off each show. After it came the overture by the house Orchestra, this being, "The Song Is Ended," a new Irving Berlin melody. An introductory title was flashed upon the screen with the opening measures, setting forth that this would be a Mark Strand impression of Berlin's melody as interpreted by favorite musicians, such as a pianist, tenor, violinist and xylophonist. The tenor was first, appearing under a white stop on the apron of the orchestra; the pianist followed playing from his regular place in the orchestra, and then came the violinist, who stood by his chair in the pit. The xylophonist also played at his regular place, giving it a rousing finish. Each soloist was picked out by white spot from dome as he played. Other lights were blue border, side strips, blue full, red one half; bridges deep blue full floods and violet floods from dome on orchestra. At finish of overture all lights black out for following incident. (7 minutes)

Charles Wakefield Cadman was discovered seated at a piano in full stage garden setting. The first number was "Bee Magic", which was sung by Constance Eberhart, soprano, seated in a bower of roses and surrounded by 10 members of the ballet corps, costumed to represent bees. Miss Eberhart then sang "My Desire". A spot from dome covered Cadman; light blue floods on ballet corps from bridges; amber spot from bridge No. 1 on the soprano. The stage was then left to Cadman for 2 piano numbers, "Love Song" and "Ecstasy." All lights out except amber spot from dome. Then came a canoe song by the soprano and was followed by the ballet corps, dressed in Indian costume, doing a canoe dance, carrying paddles. A strong finish was given this by a little Indian girl, "Spotted Elk", who danced a fast Indian war-dance. Red borders and light red spots from bridges and dome as Indian girl made entrance. "Land of the Sky Blue Waters" closed the presentation, being sung by the soprano, with Cadman at piano, the first being covered by amber spot from bridge No. 1 and Cadman by a white spot from dome.

After the football picture and the Topical Review came Irving Aaronson and his Commanders in 19 minutes of mirth, melody and music. Aaronson appeared in a plain stage, backed up by French cyc, with black velours hangings, a crystal chandelier hanging in the center, and large mosaic vases on either side of stage. Bridges white floods on production stage, white borders over French cyc; 4 light blue lamps just behind cyc, and white foots. The routine was as follows: The band opened with "Sun Showers;" a saxophone solo by the Lawrence Brothers was next; and then "Annabelle Lee" sung by Phil Saxe, assisted by the band boys and the Mark Strand Dancing Girls; for the fifth and sixth numbers Jack Armstrong sang "Blue Heaven" and the boys did "The Wabbly Walk," a new dance creation by "Red Stanley," a featured member of Aaronson's Commanders. For an encore the boys did a comedy ballet, announced as the "Eight Chestnut Snail Girls."

None Guessed Right

Offering ticket prizes for the most appropriate sentence to finish a caption was Frank J. Miller's way of putting over Body and Soul at the Modjeska theatre, Augusta, Ga. He ran a cut with Dr. Leyden about to brand his wife and the line: "I am going to burn my brand on you so every man will know that you are mine." A blank was left for the woman's reply.

And not a single person madwagged "My body may belong to you, Massa, but my soul belongs to God."

But there were plenty of replies, and a lot of people were interested in the play carrying the situation.

Hooked to Connie

Working out an idea conceived by Emil Jensen, of the Joseph Schenck organization, ten advertisers in Liberty magazine used Constance Talmadge's picture and reference to Breakfast at Sunrise in their advertisements in the issue for October 29.

This will be backed by advertising appeals to retailers in towns where the picture is to be played urging cooperation with the local manager. It works something like the familiar cooperative page in the local paper, but this is the first time it has been done in a national publication.

Tied A Lobby County Fair to His Special Month

OFFERED CAMILLE IN BOTH ENGLISH AND SPANISH

Jack Rowley, of the Rialto theatre, Laredo, Texas, realized the value of the title and gave it in two languages at his border town. Camille is a Spanish favorite and the book title drew the Mexican patrons.

Made His Agile Patrons Leap for Bitter Apples

His play dates for Bitter Apples came so close to Hallowe'en that Roy Helms decided to hook the title to an apple stunt.

Ducking for apples was calculated to make a mess in the lobby, so Helms decided to make them jump for it, and hung his apples about six feet above the lobby floor with an offer of a free ticket to any one who could spring up and bite the apple.

It cost about six free tickets a day, but for this he got a constant lobby attractor, for even the youngsters thought they could use their agility to overcome their shortness of stature, and it was a continuous performance all the time the lobby was open.

To guard against injury from falls to the hard tiling, mats were placed below the apples, but there were no mishaps, and for a small numbers of admissions, Helms, who manages the Strand Theatre, Bronxville, Tenn, got a real attractor.

People stopped to see the fun, but many of them bought tickets and went in to see the show.

Ran a Country Fair For Harvest Month

In default of Greater Movie Season, the Publix theatres ran October as "Harvest Month" with a special drive on the shows, which gave an additional clean up to most of the houses on the circuit. It was an excuse for special advertising, house dressing and all the rest.

George P. Hundlung, of the Capitol theatre, Newton, Ia., went beyond this and ran a miniature country fair in connection with his attractions.

He tied the local papers to the scheme of electing a Harvest Queen, who was to receive a full year's pass to the Capitol. One paper gave 400 votes with each yearly subscription, while the other allowed 150, each giving a vote for every penny of the subscription price. The theatre gave votes on a similar basis, a ticket carrying a vote for each penny paid. On Public Chex the votes were on the basis of the face value and not the actual cost, the ten dollar books, selling for nine dollars, carrying a full thousand votes. The runner-up a three month's pass and the second a pass good for one month. The winning pass was about four feet wide, which gave a ballyhoo value to the stunt.

On the side were contests for the tallest stalk of corn, the largest ear of corn, largest pumpkin and largest potato. In each class the prizes were 10 tickets and 350 votes, 5 tickets and 175 votes, 2 tickets and 70 votes and two of one ticket and 35 votes. These entries were displayed in the lobby, and served as an attractor for the three weeks the contest ran, the decision being made in advance of the election to permit the votes to be cast.

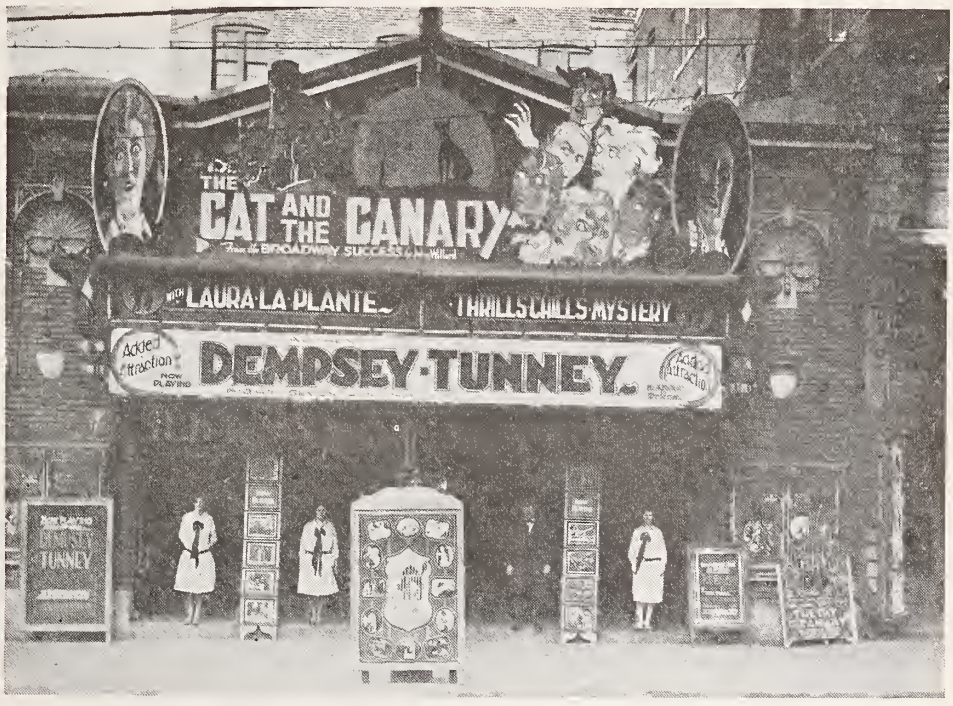
It put a lot of jazz into the contest, particularly the tallest stalk for Iowa is "where the tall corn grows," and they are proud of it.

Painted Parade

The coloring contest is standard, but the first instance of the use of the coloring idea for The Big Parade comes from Missoula, Mont., where a local paper used four press book mats on successive days, with prizes for the best coloring in oil, crayon or water color. It was one of a bunch of stunts used by the Wilma theatre, other highlights including a shadow box with moving tanks, a huge "Stop" sign and aerial throwaways.

Fags and Kisses

Cigarettes and candy kisses were distributed by a girl in Spanish dress to tell the patrons of the Garden theatre, Davenport, Ia., that The Loves of Carmen was coming. She worked the lobby for a three day advance. On the opening of the picture she was replaced by a boy and girl, who worked the streets with the same gifts. They stood in front for the ticket buying period and then went on and did a mandolin specialty as a prologue.



A GOOD USE OF THE CUTOUT 24 ON CAT AND THE CANARY

William Leggiero, of the Rialto theatre, Waterbury, Conn., made an excellent employment of the Universal paper for his marquise. This stood out better than the fight banner in color, but here the values are reversed.

Figures Don't Lie, But They May Stutter

Gave Free Admissions For a Certain Weight

Persuading an automatic scale company to put additional machines out on the street during the showing of Figures Don't Lie at the Imperial theatre, Charlotte, N. C., was one way of getting the picture over.

E. E. Whittaker offered free admissions to all who scaled 128 pounds, which is what Esther Ralston weighs, and paid out 71 tickets. Entrants were weighed on the official scales in the lobby, but all of the slot machines were placcarded with the offer. The idea was that you tried your weight. If it ran 128 you hustled down to the theatre to claim an admission, but of course it was not necessary to use the slot machines in order to qualify, since that would have been a lottery.

A novelty herald used familiar copy, that will work on other pictures with a mathematical title. You might keep it for future use. It runs:

How many apples did Adam an Eve eat?

Some say Eve 8 and Adam 2—a total of 10 only.

Now we figure the thing out far differently: Eve 8 and Adam 8 also, which totals 16.

On second thought we think the above figures are entirely wrong. If Eve 8 and Adam 82 the total would certainly be 90.

Scientific men, however, on the strength of the theory that the antediluvians were a race of giants, reason something like this: Eve 81 and Adam 82—total 163.

Wrong again! What could be clearer than if Eve 81 and Adam 812—the total was 893.

We believe the following to be the true solution: Eve 814 Adam adn Adam 8142 please Eve—the total would then be 8956.

Still another calculation is as follows: If Eve 814 Adam, Adam 81242 oblige Eve—thereby making the total 82,056.

Regardless of the fact that FIGURES DON'T LIE there seems to be something wrong here. However, there is one thing we do know. There's nothing wrong with the Paramount Picture.

AN ODD DEVICE ON SEVENTH HEAVEN FROM LEGGIERO

The manager of the Rialto theatre, Waterbury, Conn., shows the successive steps to the seventh heaven in Sacrifice, Benevolence, Charity, Courage, Love, Hope and Faith. Cutouts from the three sheets face up and down the streets.

Ask Santa Claus For "Building Theatre Patronage"

HERE IS THE FIRST LIGHTHOUSE IN SEVERAL MONTHS

A straight profile was used by Carl C. Bamford, Ashville, N. C., when he played Convoy. So far inland the nautical touch carried a greater appeal than it would along the coast, and helped to put the receipts up.

Pearls and Old Guns Sellers for Maryland

Roy Helm, of the Strand theatre, Knoxville, Tenn., sold off an idea to a local jeweler and not only got a neat hook-up, but the jeweler bought 200 tickets for "The Heart of Maryland".

The theatre supplied 22 x 28s, special art cards, cutouts and other display for the window, and the jeweler made a display of pearls and offered three prizes of necklaces valued at $25, $15 and $10 to those who most accurately counted the pearls in the display. Tossed in the window carelessly, it was by no means and easy job to even approximate the number, though it could be done. Estimate blanks were supplied by the store and while they lasted the tickets were given those who entered the competition.

The theatre, in return for the ten day showing, displayed the prizes in a showcase in the lobby, getting an attractor while doing the jeweler a favor. The latter reported himself well content with the sales value of the idea.

In addition Mr. Helms made a lobby display of guns used during the Civil War, with some old Confederate flags and bunting and United States flags. The latter worked in well with Armistice Day, which was the second day of the run.

Cheap Prams

Here's something good that also is practically new. R. B. Kelly, of the Texas theatre, San Antonio, got the owners of six old Fords to repaint their rattletraps in water color for Shanghai Bound, using bright colors for the body. All it cost was a pair of passes each, and the owners seemed rather proud of their Chinese chariots.

Good All Type Displays Are Better Than Design

A Simple Type Display Is Better Than Design

Here are two examples from the Pantages Theatre, Salt Lake City, which prove that a strong all-type is often better display than a more intricate design. Both are two columns wide, but one is seven and the other ten inches deep. The ten inch carries a checker design that is supposed to get the attention, but the design obscures the title.

TOO MUCH DESIGN

This probably will look better in the reproduction than it did in the original, but on a poor white paper and a none too good black, the design and the lettering above and below the title obscure the title lettering itself. It probably would have been better had the top and bottom lines been omitted, when the white space would have thrown the title into greater relief. Even in an eight point Roman, the result would have been better, for the lighter type would not have fought the lettering so strongly. Here the three lines are too nearly of equal value to permit anyone of the three to gain prominence.

Contrast this with the smaller display, used on the last day of the run. This is very conventional typesetting; the sort of thing you get from a printer without imagination, but there is no gainsaying the fact that it possesses a stronger display value than the more ambitious appeal.

The title stands out much more strongly, and it has only the house signature, a full inch below, to fight with. There is enough white space to give attraction in excess of the checker design, and you can get the entire message at the first glance, instead of having to hop-scotch from one panel to another to find out what it is all about.

A BETTER DISPLAY

Design is of real value only when it makes more certain the attraction of the reader, and often white space is better than an involved design or a cut too elaborately detailed to be clean and inviting.

Straight type, even when poorly displayed, is better than design if there is enough white space to get the message over, but everything is relative, and display that hides the announcement does not sell but rather prevents sales.

There are times when the checkerboard design will dominate the space in which it occur, but it is of value only if it serves to draw attention to the announcement. Like everything else, design must be studied. It cannot be accepted offhand that it is good merely because it is design.

Gets What Price Over Without Using a Cut

William Leggiero, of the Rialto Theatre, Waterbury, Conn., sends in a number of displays on What Price Glory, many of which use cuts, particularly the black circle with the title cut in none too plainly. We select for reproduction a two-fives in which he dispenses with a cut and uses all type of very good advantage.

There is a little too much copy for the space, and this has been set in full face instead of alternately full face and Roman. Cutting down the less important lines would have given a better display to the others, and would have given even greater prominence to the title. At the same time the Roman lines would have come up stronger, even though smaller, because they would have had the advantage of contrast.

Generally this can be achieved only by definitely marking the type to be used for each line and then insisting that the printer follow instructions. Even as it stands, the display is strong, and can be seen at a glance, the title and house name hooking to each other if the eye merely passes the space. It is merely that a little more might have been done with proper composition.

We don't believe that there is much argument in that "A $2.00 attraction everywhere". Most newspaper readers know that the picture was released to general showing, at regular prices. A better sales argument would have been the fact that the picture had taken more than half a million dollars out of New York City. "The picture that broke all records at New York's famous Roxy" would be better selling than the rather vague price tag. That is more or less speculative, however, for the main point is that Mr. Leggiero sold the picture to unusual business.

Youthful Aviator Helped Air Comedy

Putting wings on a ukelele player was one of the ways J. P. Harrison batted over Now We're in the Air. He needed to do something for the Beery and Hatton comedy came to Waco the four days a local exposition was getting the business, and it needed a lot of pulling to take them from the exposition building and land them in front of the box office with the money in their fists.

Harrison built a pair of light wings which were fastened to the shoulders of a young man in such a fashion that he would move them as he walked. Dressed in an aviation costume and playing the ukelele unusually well, he paraded the business section to attract the special attention of the out of town visitors.

Capt. Andrews, of the local aviation field, made a special rate of a dollar a head for air rides during the run of the picture, and was given fifty passes for exploitation use in return for twelve rides in the plane, which were put to similar use.

Harrison got the business in spite of the unusual opposition.

LIBRARY COOPERATION

By Ina Brevoort Roberts

This department will, from week to week, endeavor to help both exhibitors and libraries to establish, maintain and improve film co-operation. Inquiries will be answered on this page or, when this is not possible, by mail, if a stamped, addressed envelope is enclosed.

IN a town with but one library the proposition of film co-operation is comparatively simple. Such towns are apt to be small enough so that they can be thoroughly covered in work of this kind and very often they are also large enough to be progressive. In my experience with this work I have found the most difficult point for exhibitors, distributors and publicity men to realize and believe is the very firm fact that few libraries can co-operate to any extent with films made from best-sellers unless these are of the type of book that we call classics; the rare exceptions to this rule are historical novels or in fact any novel the library considers outstanding and which has book connections *other than itself.*

This last phrase is important to realize and remember. It is quite natural that those only slightly familiar with the requirements of libraries in this matter of film co-operation should assume that films made from books and plays should be the ones that best lend themselves to library co-operation. This is only partly true.

Novels Brought to the Screen

The very best film for co-operative purposes is probably the one made from a book that has been gathering fame and publicity for a long period of time and which has, in addition to itself, other book connections—travel or period or inspirational or sport or what not.

Next in value comes the film that was not made from any book or play but that has *other book connections* of the kinds listed above or others. The film that has no other book connections than the book or play from which it was made can seldom be featured by libraries unless the book is a classic, which means that the demand for it is continuing and that the extra copies purchased because co-operation has been extended will be used until they are worn out.

From the exhibitor's point of view, this is disappointing; it would be so nice if libraries could tie up with films made from the extremely popular novels at the time the public is interested. There is, however, a compensation for this loss. The solution of the problem lies in the fact that in film co-operation, libraries and bookshops supplement each other instead of being competitive.

The kind of film co-operation that libraries can extend would not always be profitable to bookshops because, while it has been proved that people will take out history, travel and biography books in which a film has given them an interest, they will not usually buy these books. They will, however, and do buy in large numbers the novels that are filmed.

Now, a library cannot create a demand for thousands of copies of one book when it has and can afford to have a very much smaller number; on the other hand, it does not, I suppose, make much difference to the bookseller whether he sells one hundred copies of the same book or one copy of one hundred different books; perhaps the last-named transaction may prove the more profitable.

Therefore, except in the case of classics and historical novels, the wise exhibitor will persuade the bookshops to help him with the popular modern novels and ask the public library to arrange exhibits and book displays and compile lists for bookmarks tying up with those films which will stimulate interest for the books it wishes to circulate and can supply.

If you desire the cooperation of your local library it is only necessary to call upon the librarian or whoever is in charge of publicity for the library, taking with you a list of the films you plan to book. It is not necessary to have at once the actual dates of these bookings but it is exceedingly important, in fact, necessary, to let them know as far in advance as possible, what films are coming to your theatre. This will enable the library to prepare posters and look up book collections, also the library pictures which, combined with stills, add much to the effectiveness of exhibits.

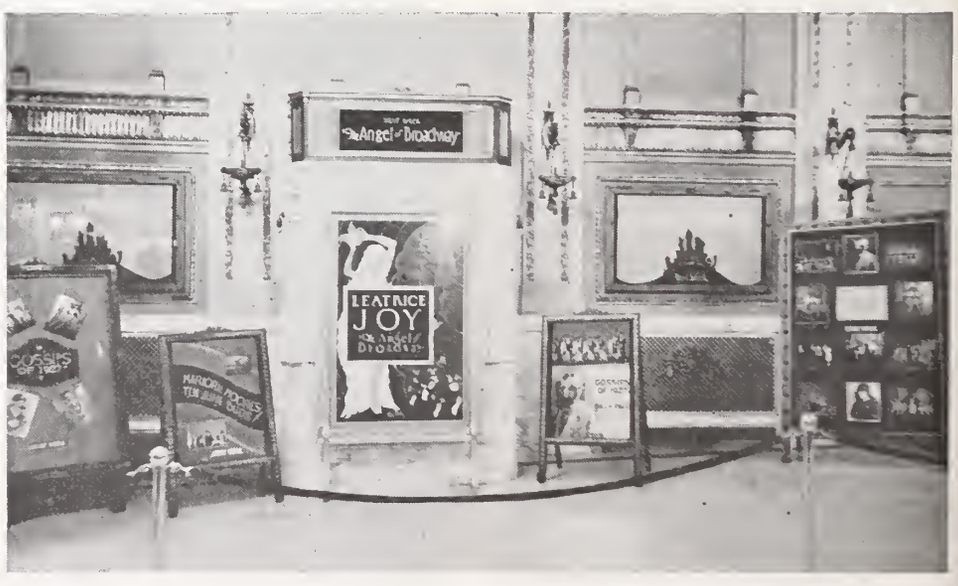
It will greatly increase the extent of co-operation afforded you, both in the matter of the number of films and the number and size of exhibits, if you can invite one or more librarians to an advance screening. This enables the library definitely to approve or reject a film for co-operation and, in the former case, to get exhibits and displays in place in advance of your showing.

When a film is denied co-operation, try to understand the library's reasons for this, remembering that the library has its public which must be considered just as you have and also that, being a public institution, it has a policy to follow that is not individual but collective and not easily changed or modified.

Libraries Approve Films

There are a few films the library can approve before seeing. These are the big productions which must have the approval of the people as a whole in order to succeed and are therefore kept within bounds in all directions, and the films made up stars who have built up a following consisting of the whole family and so must avoid going too far in any one direction. When selecting stills for libraries, choose those featuring locality and settings or costumes rather than close-ups or portraits of the stars; the fact is, fortunately that the stills rejected by the newspapers are usually the ones the library is glad to get and vice versa.

If you plan to use lobby signs or screen slides in relation to library co-operation with particular films, get the wording from librarians, impressing upon them the importance of brevity and, in particular, the fact that film programs are built on a time basis. You will find that many points in your business that seem simple to you and obvious will not be understood by librarians until you have explained them. In the same way you will have much to learn of the library's point of view. An illustration is the obvious fact that libraries cannot afford to tie up with best-sellers for which they already have a demand greater than they can supply; yet ninety-nine out of every one hundred exhibitions start out with the conviction that popular books must be ideal for library co-operation.



DRESSING A LOBBY FOR THE ANGEL OF BROADWAY

Henry Dykeman's display in the lobby of Keith's 105th Street theatre, Cleveland, for this Leatrice Joy feature. The frames are for the vaudeville, but the feature is given four frames on either wall.

Straight from the Shoulder Reports

Exhibitor Information Direct from the Box Office to you

Edited by A. Van Buren Powell

F B O

ARIZONA NIGHTS. Stars, Fred Thomson and Silver King. Good program picture. Moral tone, good. Sunday, yes. Appeal, fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ARIZONA NIGHTS. Star, Fred Thomson. This is a pretty good Thomson picture, but not as good as some are. Film seemed to be a little dark, but Thomson's are a hit here. Tone, fair. Sunday and special, no. Appeal, seventy percent. Farming class town of 500. Admission 10-20. L. A. Briggs, Rex Theatre (250 seats), Versailles, Illinois.

ARIZONA NIGHTS. Star, Fred Thomson. Not Thomson's best by a long way. Tone, okay. Sunday, yes. Not a special. Fair appeal. Small town and rural class town of 896. Admission 10-25-35. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

FLASHING FURY. Star, Ranger (dog). Good dog picture. Worth seeing but not a special. Tone, good. Sunday, yes. Not a special. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SILVER COMES THROUGH. Star, Fred Thomson. Played this a week later than "Beau Geste" and took in as much money at 10-15 as on "Beau Geste" at 10-25. Fred always draws them and makes money. Am expecting to break house records with "Jesse James." Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight percent. Farmers town of 400. Admission 10-15-25. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

First National

BABE COMES HOME. Star, Babe Ruth. A program picture that cost special price on account of the Babe. Drew all the baseball fans and all liked it. Babe is a good actor but too homely for a leading man. Stick to baseball, Babe. Tone, good. Sunday and special, yes. Appeal, ninety percent. Farmers town of 400. Admission 10-15-25. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

CAMILLE. Stars, Norma Talmadge and Gilbert Roland. A really big special. You don't get them like this very often. This will stand a raise in admission. Sunday, yes. Special, yes. Big appeal. Small town and rural class town of 896. Admission 10-25, thirty-five on specials. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LONSEOME LADIES. Stars, Lewis Stone and Anna Q. Nilsson. Very good. Tone, okay. Sunday, yes. Special, no. Good appeal. Small town and rural class town of 896. Admission 10-25-35. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SMILE BROTHER, SMILE. Featured cast. An average picture that means nothing to box-office. Improbable plot and comedy is not spontaneous. Mulhall is pleasing, but Mackaill looks very homely throughout. Mixed class city of 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

PERFECT SAP. Star, Ben Lyon. Not much to this, but had a lot of good comments. First National pictures sure please my patrons. Tone, good. Sunday, yes. Not a special. Appeal, ninety-five percent. Farmers town of 400. Admission 10-15-25. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

PRINCE OF TEMPTERS. Featured cast. Not a small town picture. Made for the city. Very good acting and directing. Artistic sets. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

"DEAR VAN, Attached is a sheet taken from October 22 issue of the Movie Age. Evidently been taken from Moving Picture World some time ago. All of the reports from here are sent to Moving Picture World only anything appearing elsewhere must be copied from your copy. What 'tis? Attempt to get another sub from the 'stix'? He will have a hard time as long as the World is crammed full of up to the minute news hot off the press! It has always been my favorite and will continue to be so." G. G. Brothers, Grand River Iowa. (Attached to letter was page containing a report on the Kid Brother, which originally is Straight From the Shoulder).

PRINCE OF HEADWAITERS. Star, Lewis Stone. The best picture Lewis Stone has played. A different part than he ever played before. Fair tone. Sunday, yes. Nearly a special. Good appeal. Small town and rural class town of 896. Admission 10-25-35. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Fox

AUCTIONEER, THE. Star, George Sidney. Good little Jewish type picture. Some laughs and all told worth playing. My print not in the best of condition. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BERTHA THE SEWING MACHINE GIRL. Star, Madge Bellamy. A good little drama of the hardships encountered by the small town girl who goes to New York to make her way. We class as satisfactory entertainment. Good tone. Sunday, yes. Special, no. Farm and town class town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Mich.

MUSIC MASTER. Featured cast. A high class picture that will please any audience. Don't be afraid to boost it. High tone. Sunday, yes. Special, yes. Farm and town class town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Mich.

WINGS OF THE STORM. Star, William Russell. Good program picture, good scenery and storm effects. Tone, good. Sunday, yes. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

AFTER MIDNIGHT. Star, Norma Shearer. This is no Sunday School picture. Lots of drinking and rough scenes. Good acting, but hardly the show for the small town house. Fair appeal and tone. Sunday and special, no. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ANNIE LAURIE. Star, Lillian Gish. A real bet at the box-office. Use plenty of accessories as they are splendidly designed. Kerry steals the picture which is jammed with action after slow start. Mixed class city of 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

CALIFORNIA. Star, Tim McCoy. A very good Western. Full of action. Will interest all motion picture fans. Tone, good. Sunday, yes. Not a special. Appeal, eighty-five percent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

CALLAHANS AND THE MURPHYS. Star, Marie Dressler. Here is the best M. G. M. picture we have run. One of the funniest yet. Give us more like it. Run it and hear 'em laugh. Tone, not so bad. Sunday, no. Special, yes. Appeal, eighty percent. Farming class town of 500. Admission 10-20. L. A. Briggs, Rex Theatre (250 seats) Versailles, Illinois.

CALLAHANS AND THE MURPHYS. Featured Cast. From what we hear we have lost on this picture in territory. Went over fine in an Irish town. Could not see anything wrong with picture. Tone, okay. Sunday, yes. Not a special. Good appeal. Small town and rural class town of 896. Admission 10-25-35. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

CAPTAIN SALVATION. Featured cast. Very good picture, but not a feature. Good for one day in small town. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FRISCO SALLY LEVY. Star, Sally O'Neil. A dandy picture suitable for all classes. One of the good M.G.M's. Tone, fair. Not suitable for Sunday or special. Appeal, eighty percent. Farming class town of 500. Admission 10-20. L. A. Briggs, Rex Theatre (250 seats), Versailles, Illinois.

MR. WU. Star, Lon Chaney. Very good picture. Splendid acting, interesting story. Tone, good. Sunday, yes. Not a special. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Paramount

BARBED WIRE. Star, Pola Negri. Another good picture, but made only for the big city houses. Of little value to a small house in the country. Rural audience not interested. Pola Negri's work convincing and artistic. Tone, good. Sunday, yes. Not a special. Very poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEAU GESTE. Star, Ronald Colman. Action, Plot, unexpected events, splendor, elaborations, weirdness and everything else for a knockout picture. Remarkable directing and continuity. Buy it right and look out for percentage. Excellent tone. Sunday and special, yes. Appeal, one hundred per cent. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEAU GESTE. Star, Ronald Colman. A truly big production that has wonderful acting, but it is not a small town picture. We have a few who appreciated it, but the majority here prefer Westerns and comedies. However, drew better than I expected. Tone, good. Sunday, yes. Suitable for special. Appeal, fifty percent here. Farmers town of 400. Admission 10-15 regular, twenty-five special. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

ROUGH RIDERS. Featured cast. Good special, fine directing and acting of great historical value. Pleased the patrons. Moral good. Sunday, yes. Special, yes. Good appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SPECIAL DELIVERY. Star, Eddie Cantor. Very few laughs in this. One day enough for a small town. Just a program picture. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STARK LOVE. Featured cast. A rather different picture, but it failed to draw. Patrons did not like it at all. Hill Billy people in it who had never been before a camera. Some very rugged and beautiful scenery. Tone, good. Sunday, yes. Not a special. Very poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WE'RE ALL GAMBLERS. Star, Thomas Meighan. This star fails to draw. Picture good program for one day in small towns. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

CALL OF THE WILDERNESS. Featured cast. Good dog picture. Program schedule not a feature. Good moral. Sunday, yes. Not a special. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GETTING GERTIES GARTER. Star, Marie Prevost. Boys, if you want a comedy just get this one. They like to raise the roof. I ran it in bad weather so did not do much. Step on it for a big laugh. Moral tone, fine. Not suitable for Sunday or special. Appeal, ninety percent. Farming class town of 500. L. A. Briggs, Rex Theatre (250 seats), Versailles, Illinoiis.

NERVOUS WRECK. Featured cast. I read reports on this picture and was afraid to run it, but I did and it was a dandy comedy. Could see nothing wrong with it, but the reports. Run it. It's a good picture. Tone, okay. Sunday and special, no. Appeal, seventy-five percent. Farming class town of 500. Admission 10-20. L. A. Briggs, Rex Theatre (250 seats), Versailles, Ill.

Universal

BORDER CAVALIER. Star, Fred Humes. Very good action western. Star is very good, but he does not pull like some other western stars. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DENVER DUDE. Featured cast. Good story, program type. Worth seeing. Good moral. Sunday, yes. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DOWN THE STRETCH. Stars, Marian Nixon, Robert Agnew. (7 reels). A very entertaining race track story that pleased most of our patrons. Marian Nixon looks very beautiful. Appeal and drawing power average. M. Vallicha, Capitol Theatre, Karachi, India.

FOURTH COMMANDMENT. Star, Belle Bennett. A very good picture. Acting good and the whole story appealed to our patrons, but the price is entirely too high and it is not a special. Tone, good, Sunday, yes. Special, no. Appeal, eighty-five percent. All classes. Admission 10-25. George Lodge, Green Lantern Theatre, Claymont, Delaware.

HELD BY THE LAW. Featured cast. Dandy picture and good advertising. Universal has a wonderful herald on this subject, and I advise all exhibitors to use plenty of them. Mixed class-town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, (500 seats), Montpelier, Idaho.

HER BIG NIGHT. Star, Laura LaPlante. Just another program picture. Good tone. Sunday, yes. Special, no. Poor appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ICE FLOOD. Featured cast. Good program picture. Fine scenery. Good tone. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE PRAIRIE KING. Star, Hoot Gibson. Hoot is nothing like he was a year or two ago. This was a draggy piece of work, no action, no comedy, no nothing, just a piece of junk which Universal will furnish you. Draw all classes. Not a special. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

RIDING RASCAL. Star, Art Acord. Just an average Western. Quite interesting, but nothing big. Fair amount of action. Tone, good. Sunday, yes. Not a special. Appeal, seventy-five percent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

SILENT RIDER. Star, Hoot Gibson. A dandy picture. Pleased everyone. Hoot is all okay here and this is as good as any so far. Come on with more like it. Tone, good. Sunday and special, no. Appeal, ninety percent. Farming class town of 500. Admission 10-20. L. A. Briggs, Rex Theatre (250 seats), Versailles, Illinois.

WESTERN ROVER. Star, Art Acord. This is an average western. Star always pulls them in for me. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILD HORSE STAMPEDE. Star, Jack Hoxie. This is a good Western, with a good deal of action, and seemed to please the Western fans. A little better than the average Western. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

Warner Bros

A MILLION BID. Star, Dolores Costello. Not a small town picture. The story was different from the usual run and pleased about fifty per cent. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

BUSH LEAGUER. Star, Monte Blue. Though plot is far-fetched this had them off their seats. Great Saturday picture as it is sure fire for kids. A thoroughly clean picture with thrills and laughs. Mixed class city of 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

TRACKED BY THE POLICE. Star, Rin-Tin-Tin. A good picture; pleased all. But Rin-Tin-Tin doesn't draw like he used to. Too many dog pictures; however, Rin-Tin-Tin's are the best. Always good prints and service from Warner Brothers, Cleveland. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

WHEN A MAN LOVES. Star, John Barrymore. A lavishly produced picture which held up nicely for two days in a one-day run house. Barrymore is real box office and this picture helps his standing. Draw mixed class, city 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

Miscellaneous

PASSION PLAY. (Frieberg version). More new patrons in on this than in a long time. It proved satisfactory at raised admissions. Good prints showing, and did good business in spite of bad conditions here. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

WARNING SIGNAL. Stars, Kenneth Harlan, Gladys Hulette. Just a fair railroad picture: the usual thing, trains, running head-on when the hero's safety device saves all from death. Not special. Ben Eskind, New Kentucky Theatre (700 seats), admission 10-15, Madisonville (population 7,000), Kentucky.

Short Subjects

NAUGHTY BOY. (Educational) Star, Lupino Lane. Not as good as some of Lane's previous efforts, but it got by with a few giggles. Kids like Lupino. We are not sorry we played this one, however. Tone, okay. Sunday, yes. Not suitable for special. Fair appeal. Admission 10-25 on everything. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROPED IN. (Education-Al St. John). Comedy burlesquing a wrestling match and it was a scream. Can't say anything but "play it, gang, and it will put even the most hard-boiled in a good humor." Tone, Sunday O. K. Appeal strong. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TURKISH HOWLS. (F B O Wisecrackers Series). Stars, Kit Guart and Al Cooke. One of the Wisecrackers Series and it is a warm number. Plenty of action and some good wise-cracks. This is third of series which is holding up fine. Tone, okay. Sunday, yes. Good appeal. Admission 10-25 on everything. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WAY OF ALL PANTS. (M-G-M-Charles Chase). A two reel comedy. Oh, boy! M-G-M has the comedies and we're getting them new. Way of All Pants is as good as Sugar Daddies. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reyorts

To Moving Picture World, 516 Fifth Avenue, New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture ..... Star ..... Producer .....

My report .....

.....

.....

Signature of Exhibitor ..... Theatre .....

Seating Capacity ..... City ..... State .....

Better Business BUILDERS

Not once or twice a month, but

EVERY WEEK

EXHIBITORS—and exhibitors only—should pick accessories and judge the amount to use, says M. W. Larmour in his come-back at Lou B. Metzger. He sees danger in the ideas advanced by Mr. Metzger's earlier accessories argument. Back of this color sheet you'll find some pretty solid food for thought. Business building stuf it is.

B B B

That accessories argument is stirring up a lot of discussion. We want your angle. Do accessories pay at the box office? If not, let us know why not. If they bring you good profits, write in so others can see how you worked it.

B B B

F. H. Richardson has prepared such a corking story about Movietone and Vitaphone that we have stolen it from his Better Projection for a feature. Every exhibitor and each corps of projectionists will profit by a study of "Rich's" feature.

B B B

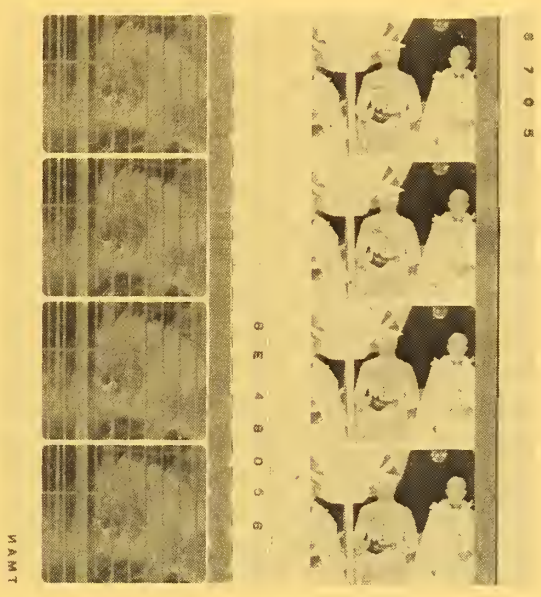
Carleton Plummer objected to a movie patron's talk in which the patron said he and his friends laugh at exhibitors' lack of business method and the movie patron won't be laughed down. He had a pat hand when Plummer called him, and this week, back of this color sheet, the movie patron shows his hand. Looks as if he has the winning cards on the showdown.

B B B

Stage and Pit is going stronger and growing in popularity faster than any similar department. Real dope—that's the reason. O. T. Taylor knows his stuff and the boys are backing him up by sending in their novelties and sure-fire stunts. He wants organists and orchestra leaders to throw their hats in the ring also. It helps business, this exchange of ideas and tips.

B B B

F. H. Richardson doesn't let Better Projection lag in any of its many phases of business making for exhibitors. This week he has a department as full as ever of real projection help. These pictures show Movietone film and a crowd pulled by Vitaphone.

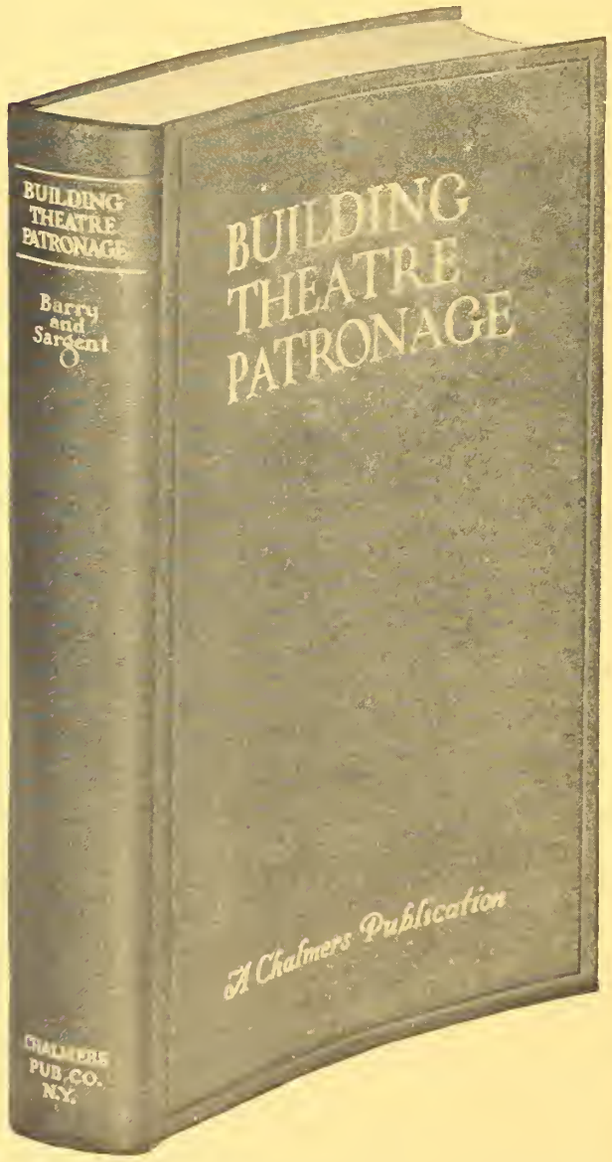


CHRISTMAS GIFTS FOR SHOWMEN

The First Book On
Theatre Management
And Merchandising

Building Theatre Patronage

By JOHN F. BARRY and EPES W. SARGENT
(460 PAGES)



A leading chain executive writes: "It deserves to be in every theatre and every exchange. I want a copy for every one of my managers because they want it."

He must be right, else he wouldn't be where he is.

Ask Santa Claus for one. It will be the biggest stockingful you ever got. This would make an excellent present for your assistant, too.

Price, $5.00 at Your Dealer
If Mailed, $5.20

The Book Every
Projectionist Wants
And Ought To Have

F. H. RICHARDSON'S

Fifth Edition

HANDBOOK OF PROJECTION

(IN TWO VOLUMES)

If you know someone who is earning his living as a projectionist and who is trying to improve his work—give him the new edition of Richardson's Handbook.

He's the kind of man to encourage. He will appreciate the Handbook more than any gift you could make.

Don't delay your order. Christmas isn't far away.

Price, $6.00, at Your Dealer
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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Agreeing with Mr. Lust about

ACCESSORIES

M. W. Larmour Hits a New Angle

Accessories have stirred up some good talk and it all helps to get things down to a basis where accessories can actually be still greater business builders for exhibitors. This time M. W. Larmour, who has made the National Theatre, Graham, Texas, the sort of house that holds and increases its pull, speaks frankly and to the point. Now, if you haven't already sat down and written us your angle on this discussion, do so at once. Let's get everybody's ideas. Yours mean a lot to us.

I HAVE READ the articles on Accessories by Mr. Metzger of Universal and the reply by Mr. Lust. They are both very interesting and contain much food for thought. It seems to me that Mr. Lust's reply is by far the most practical solution of this problem confronting the exhibitor.

This idea of compelling the exhibitor to buy a certain amount of advertising on each picture is nothing short of idiotic. To begin with, who is better qualified to determine just what advertising should be used, the exhibitor himself, who is on the ground all the time and knows local conditions, or some high pressure salesman, popping in for a day, who is only interested in making a showing for his company by selling (at a profit) just as much advertising matter as he can unload and attempting to boost up the receipts of his pictures regardless of the cost of doing so. In maney cases some particular accessory may be good. It may increase business. But it may be so costly that it cannot be profitably used.

And in lots of cases it might be advantageous to the exhibitor to use only a minimum of producer handled advertising, relying mostly upon other means to put over the picture. The salesman would only be interested in unloading as much of his stuff as possible so his efforts might prove a great harm to the exhibitor.

THEREFORE the exhibitor, and the exhibitor alone should decide what accessories and methods of advertising should be used. And in most cases even he cannot determine this until the picture is made, played in enough towns to give him an idea how best to handle it, and finally until he can see the accessories offered or see a press sheet illustrating them.

Also the box office value of the individual pieces of advertising matter offered must be determined before the campaign can be planned. It frequently happens that some item issued on a picture, if used in certain localities, would hurt rather than help the showing of a picture. How could some salesman, making a town a few times a year, or some general sales manager in New York know what should be used in Graham, Texas. New York people and Graham people are both people and there the similarity ends. This New York sales manager might come to Graham and make more money out of The National Theatre than I can, providing he is also a good showman, but I'll be darned it he could sit at his desk in New York and do it.

Going into the psychological side of the question:—Mr. Metzger overlooks a very important point in that he forgets that the average person does not take willingly to the idea of being *forced* to do anything. His idea seems to be to force the exhibitor to buy advertising by refusing to sell him pictures unless the advertising order is big enough to suit the fancy of the sales manager. Not taking kindly to this idea of being forced to do anything and having learned considerable about this method of selling advertising from his sad experiences in the past, the exhibitor's reaction would possibly be one of resistance. So if the plan were adopted we would have the exchanges attempting to unload as much advertising as possible; and the exhibitors, on the other hand, trying to buy as little as possible. So in the end the plan might have a reverse effect from that intended and we would have the exhibitors using less than they do now.

HERE is an example of one cause of this misunderstanding. I have several times played American Legion pictures. I can't help but wonder how the American Legion can sell twenty four sheets at $1.00 when the producers claim they lose money on them at $2.40. How can they sell one sheet at 10c while the producers lose money on them at 15c. Surely Universal and Paramount and Metro and the other big producers buy more paper than the American Legion and therefore get the benefit of quantity prices. Is it a fact then that the American Legion's accessory department is so much more efficient than theirs that they can buy paper at a higher price and sell it much cheaper? Also the fact that the producer could compel the buying of accessories instead of selling them on their merits might cause some producers to be a little lax in the makeup of their accessories.

I am afraid Mr. Metzger is off on the wrong track. If he and the other producers want exhibitors to use more accessories I suggest that he first make all of his accessories so attractive, so "Seat Selling" that the exhibitors will WANT to use more of them. Then let him devote his energies and ingenuity to showing the exhibitor how to use them to the best advantage. Then let him make them so cheap that the exhibitor CAN use them profitably:—and his problem is solved.

FROM bigger attendance the producer gets as much as does the exhibitor. He gets prestige, better community standing, wider demand for future pictures of his make.

Logically the producer should do his share to build up bigger attendance. Merely publishing accessories won't do it.

The exhibitor must be able to utilize them.

If they're good accessories, he'll want to use them.

If priced right, he will use them.

M. W. Larmour.

And STILL HA-HA!

Movie Patron Calls a Spade a Spade

S. H. Forrest has no interest in the picture business, except that of a patron. This feature, therefore, is the outsider's viewpoint, and answers Carleton H. Plummer's defense of the theatre last week.

WHEN I sat down to write the little article which the editor of *Better Business Builders* called "We're Laughing at You!" the purpose behind my dive into authorship was to jolt some of you gentlemen who take tickets and don't give full value in return. It was my hope that you would snap out of the old rut if you were in it and win a lot of old patrons to return to your shows by the same tactics that automobile and radio people use to keep up interest — modern business methods and improvements in what you are selling.

Mr. Plummer pulled the trigger on a gun full of hot shot and aimed right at my poor, defenceless stomach.

He styled me a dyspeptic and a sore head, intimated that I ought to come out of the shooting galleries and into the big theatres.

He claimed that the sort of places I was yelping about were passing and even now but occasionally met with in "the sticks".

The motive behind my original article was as stated above, and not to incite acrimonious antagonisms: therefore I refuse to get hot under the collar. But just as firmly do I refuse to quit my contention that my friends are with me in laughing at your pretensions after experiencing their non-fulfilment.

RIGHT off the reel, I am not dyspeptic. I have never had to wait for a seat in a high class theatre. Mr. and Mrs. Jesse Crawford have entertained me at the Paramount; I have admired "Roxy's" wonderful skill, as much in training his ushers as in his stage additions to his movie programs. A courteous "thank you" has prompted me to inquire and find out that the doorman at the Broadway Strand is named John White — a gentleman presiding over a ticket chopper.

It isn't that sort of theatre that the public laughs at. If you have such a theatre, forget all about my tirade. But have you such a theatre?

Mr. Plummer argues that the 1921 vintage theatre is passing, even in the outlying districts.

Gentlemen, I can take Mr. Plummer —or you— to a several thousand seat theatre right in one of the busiest neighborhoods in Brooklyn, N. Y., which has for about a year allowed a great spot to stay on the screen where some irate patron once flung a tomato, a stench bomb — or what have you. When a white scene, like a cartoon, comes on the screen — oh, what a sight! Is that 1927 showmanship? Would it make *you* want to be a steady patron?

BUT assertions by me would simply sell Mr. Plummer the idea that I am a sour creature with an ingrown grouch. I stated before that my friends laughed with me — at you! Here are several fact quotations which they permit me to pass on. The theatres, and the names of these theatre patrons, my friends, are known to the editor to be genuine.

Mrs. M. F. P. gives the following facts: "I decided to see the Ten Commandments when it came into my neighborhood, which is just a little bit high class, a residential district.

"I had missed the Broadway run and was anxious to see the picture. A friend living several blocks nearer a small theatre told me that the picture would be there on a certain day. This was about a year ago, now.

"I went to the tiny theatre which was not at all prepossessing. I went to the ticket window which was presided over by a woman who didn't seem to care whether a ticket was sold or not. Just as I stopped there, a man, a patron perhaps with some grievance, approached the man who was taking tickets and asked for the manager. I looked at the man taking tickets. He had a cigar in his mouth, his hat on. He gruffly motioned the man to go to the ticket window, which the man did, asking again for the manager. The woman whined 'What do you want him for?' The patron became irate, went back to the man and demanded to see the manager. He was pushed to one side so someone could be deprived of a ticket to go inside, and becoming really angry at the insulting attitude and the lack of attention the patron strode away. The manager, for inquiry later proved the cigar smoker to be such, rushed after him into the street. I was so disgusted I left without buying a ticket and will never go down there again."

I asked A. T. F. if he had any experiences to sour him on any theatre, to spoil his patronage. The answer was:

"Not so long ago I got a pair of invitation tickets to a new and very modern theatre not too far away for me, or my family, to go to easily.

"It was to be a gala opening, the tickets said so, and they, with the advertising and the other stuff that was fixed up, created a big lot of interest in that new theatre.

"There are several thousand seats in the house and it has the very finest modern improvements — in fixings.

"The night of the opening I took the wife on my arm and sailed over to the huge, vigorously lighted pile of masonry.

"There was a crowd outside. Of course. But there was no reason for that to daunt us. So we edged and worked our way toward the doors, only to find them slammed and the gates guarded by cops.

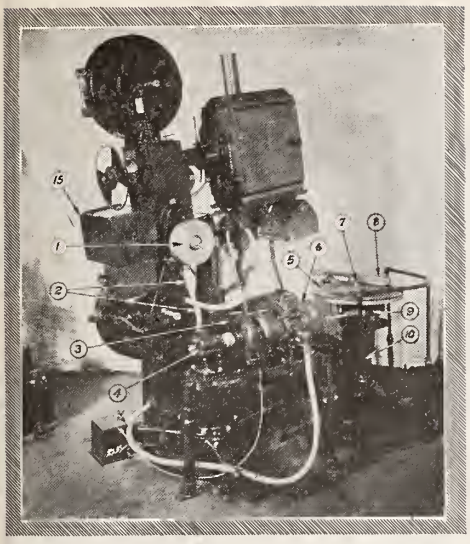
"Evidently, from what we could learn, there had been mob rule, due, as several irate ticket holders informed us, to the fact that much too many tickets had been distributed by the manager.

"However, a police officer told us that if we had tickets we could get in at a side door. We worked our way out of the press of angry, admission-demanding people who also had tickets it seemed, and went around to another crowd by a smaller side door.

"The door was shut. I knocked on it. It was opened a tiny inch, and I tried to show my tickets and get the wife and myself past the doorman on duty. A snappy, snarling young whipper-snapper inside the door refused to look at my tickets. snapped out that it didn't matter if I did have tickets, we couldn't come in.

" 'Go around to the stage door,' he snarled as I expostulated, and slam went the door in the face of an invited guest of that theatre.

"So, being of a temperament inclined to 'get there' I dragged the wife, who was ready to quit, around with me to the stage door, get thrown out — and that's that."



Motor side of Vitaphone and Movietone equipped projector.

Here's the Low-Down ON MOVIETONE *and* VITAPHONE

By F. H. RICHARDSON

IT IS not indulging in exaggeration when I say that since "talking pictures" became a realty in theatre programmes I have received thousands of inquiries from projectionists, and not a few theatre managers, scattered literally all over the world, concerning talking picture equipment, which in the present sense means Vitaphone and Movietone.

For good and sufficient reasons I have heretofore deemed it inadvisable to attempt any description of this equipment, referring all inquirers to the makers and sponsors thereof.

I feel now, however, that the time has come for publication of some description and certain general information. Vitaphone has been in regular commercial operation and use for more than a year, and Movietone has been for several months, both of them when rightly handled, giving literally marvelous results in the realistic combining of sound with motion.

MOREOVER the equipments have been combined, in the sense that your projectors may now be equipped with both Vitaphone and Movietone, the former carrying the sound on a record very similar in appearance, but of greater diameter than the ordinary gramophone record, see 5, fig. 1, while the latter carries the sound record on a narrow band beside the pictures on the film itself.

As to which of the two methods is the better — Vitaphone or Movietone — I do not feel it within my province to express an opinion. Both give very high grade results when properly handled. Each has its own advantages.

I want right here to assure you that you have no need to be alarmed as to your ability to handle the equipment successfully, provided you have studied the technical side of your profession, and know what you should know about motion picture projection. When the equipment is installed, the installing engineers will give you full, complete instruction in its handling, and will leave in your possession a very complete loose-leaf instruction book prepared by the Engineering Department of the Electric Research Products, Inc., a subsidiary of the Western Electric Company, which handles Movietone and Vitaphone. Moreover, this book will be kept right up to date by the aforesaid engineering department.

And it is right here I get a real good laugh, because a lot of you men in the past have derided what you term "book knowledge". You have refused to study books, preferring to pin your faith upon "practical experience" alone.

Well, kind sirs, you will NOT handle this equipment with practical experience. Laugh that off, if you can! You will bury your nose two inches deep in that book, and be mighty glad to have it too.

ANOTHER great help to the projectionist is the fact that all Vitaphone and Movietone installations are visited at short intervals by an expert service engineer, who will give the projectionist every possible help to enable him to get 100 percent results. A service engineer may quickly be obtained should any emergency arise with which the projectionist is not himself able to cope.

I present herewith photographs which will give you an excellent idea of the principal details of the equipment.

Fig. 1 shows the left-hand side of the projector with the details of the Vitaphone turntable and other apparatus including the Movietone amplifier box. The parts are named in the caption on each photograph.

Fig. 2 shows the working side of the projector in which 14, 15, and 16 are Movietone apparatus; this is all the Movietone equipment.

Fig. 3 is a close-up view of the parts marked "14" and "16" in Fig. 2, removed from the projector and with the covers open.

Of course you will understand there are panel boards, amplifiers, sound projectors, etc., but these are the essential parts of the equipment which attach to the projector itself.

THE principal kick in the past has come from projectionists who feared that this equipment would be placed in their hands and that they would be unable to do anything with it or at least would have no adequate understanding of its operation. I want to impress upon you that, always provided you are a competent projectionist and understand the technical end of the business fairly well, you will have no trouble at all because of the reasons I have already set forth. I would recommend to you that when you have the need or desire to make inquiries, you take them up with the Electrical Research Products service engineers who visit your equipment, if your house has it already installed; if your theatre hasn't Vitaphone or Movietone at present, address your inquiries to Mr. C. W. Bunn, Sales Manager, Electrical Research Products, Inc., 250 West 57th Street, New York City. Of course if you wish to ask me any questions about it, I will try to answer them but naturally Electrical Research Products know more about their own equipment than anybody else and you need have no fear but what your inquiries will be thoroughly and honestly dealt with.

(Please turn to page 50)

Fig. 1

Fig. 3

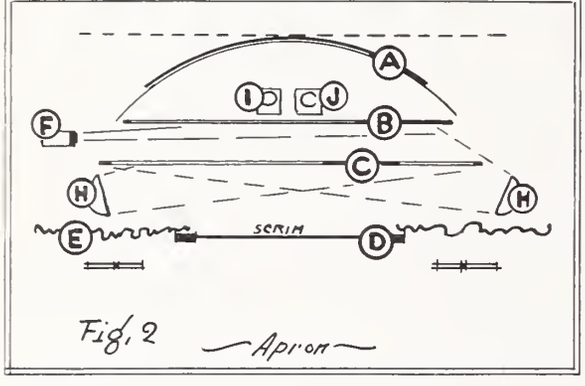


Fig. 2 —Apron—

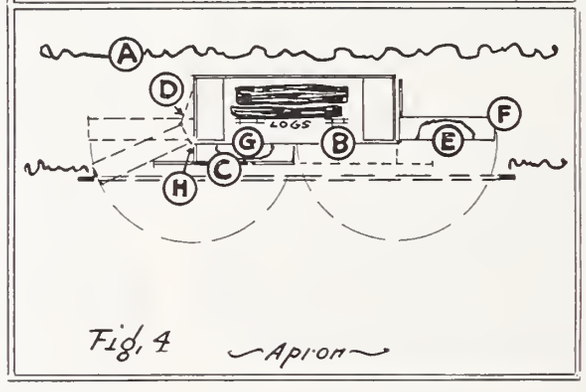


Fig. 4 —Apron—

O. T. Taylor's

More about Christmas

FOR the manager and producer who wants a Christmas presentation or novelty of a somewhat different nature and not so pretentious as the presentation suggestion of last week, we are this week offering additional ideas. Each of the suggestions is complete in itself, yet so arranged that two, or more, may be combined to form a unit. Thus number I and II make an ideal combination of the sublime and the popular, of classic and comedy.

I — THE WISE MEN. A cameo scenic novelty featuring vocal solo. THE ACTION. Houselights dimming out as Organist begins to play "Holy Night". Drapes open on a setting consisting of an impressive stained glass window set in a dark cyc. The scene is in blue light, about half up. A glint of canary and rose is thrown across the top of the window from left overhead spots. To the right of the window and dimly illuminated by light blue pin spot from the foots, stands the singer who may be in the garb of a chorister, or in tuxedo if a male; and in the white robes of a nun, or in evening gown, if a woman. Lights in front, except spot on singer, dimming out slowly as blue floods are brought up gradually behind the cyc revealing a picture of the wise men in the desert.

Careful and painstaking study and handling of lights will result in a beautiful and impressive effect. The dark blue floor flood, I, is brought in first. This is closely followed by the dark green flood, J, also from floor level shooting up on the sky. Next come the sidefloods H, also in blue, then a glint of deep magenta on the distant figures, followed by dim green and canary on the foreground figure.

A myriad of lesser stars appear on the sky. On the last part of concluding verse the lights begin to dim and, with the spot on singer, is out as the last note fades out. The simplicity and impressiveness of this number makes it equally suitable for houses which can not afford the bigger presentations and for theatres not using presentations but which features singers and kindred attractions.

THE SETTING. The sky is a plain blue dye drop, hung as shown in fig. 2, A, or flat as indicated by dotted line. The star and radiating rays are cut in heavy opaque paper which is hung behind and against the sky drop. A baby spot is focused to cover the star and rays. The lesser stars surrounding the big star are cut in the paper and the openings covered with a layer of white tissue paper.

The window, made of wall board and battens, is covered with scrim, painted in imitation of stained glass. The window is set in the cyc, E, preferably of dark material, carrying off right and left. Do costumes of figures and camel trappings in bright, rich colors, gold and silver bronzes. The window would look well done in cream and turquoise with touches of gold.

II — Figures 3 & 4. This idea is of special interest to children and will be found just the thing for a childrens Christmas matinee. Used with number I it will prove a charming divertisement. When the drapes part the scene is set as shown in right half of figure 3. A huge fireplace, in which logs are blazing, is flanked by festoon hung panels. In each panel is a niche in which stands a big doll. Large stockings, filled with gift packages, hang from the mantel. An arch, E, set in a cyc, masks the setting, and confines it to a comparatively small space. The scene is in deep amber flood.

Organist playing "Jingle Bells" or other appropriate well known number, as Santa Claus suddenly appears in the fireplace. White spot on Santa as he steps out of the fireplace and drops his bag of gifts in front of the arch. Introduce song or other specialty. White flood as Santa claps his hands an thereby awaken the dolls. Music to "Doll Dance" for doll routine. Additional turns consisting of song, dance or comedy may be introduced, the performers remaining on the stage after turns. Finish with "Holy Night" or, if this is used in conjunction

STAGE and PIT

with number 1, use other Christmas songs or Carols, introducing quartette. This number is rendered on a blue stage with red and green overhead, right and left, spots on singers.

During the song the side panels fold up, transforming the scene from a fireplace to a huge Christmas tree decorated and with candles lighted. Curtain.

THE SETTING. A figured drape forms the backing, A. (figures 3 and 4) The fireplace should be of strong construction as it supports the two flippers on which the tree is built and which are hinged to the fireplace corners. The flippers, C, can be built to contain the niche, E, G, fig. 4, in which the dolls are standing, or, to simplify construction, eliminate the niches and make the flippers of battens and wall board. The fireplace should be large enough to just permit Santa standing erect.

The christmas tree, half of which is on each flipper could be painted, or better yet, fasten spruce, fir or pine boughs to the wall board cut out which has previously been painted a dark green. In figure 3 the right half is shown with the flipper turned back, exposing the fireplace. The upper part of the flipper is covered with the same material as the backing to blend in with the background.

The fireplace and panels are in rather bright, cheerful colors. The edge of the tree extending beyond the corners of the fireplace, D, is on a separate, secondary flipper, fastened to the main flipper by means of spring hinges so that they will fold back as in fig 4, D. The closing of the flippers in changing from fireplace to christmas tree, is accomplished by means of a pair of wires attached to the flippers and carried off-stage. The candles should, of course, be equipped with electric flame bulbs.

SANTA CLAUS. III — Many novel ways of presenting old, genial Santa Claus in presentations built around this popular personality could be suggested. A huge snow ball, in a wintry landscape, with snow falling, bursts open and out steps Santa. Introduce snow men in eccentric dances, songs and comedy. IV — Another idea is to have Santa enter through a big radio set. Use a phonograph off-stage and connect with amplifier placed in the radio set. A music store handling Radio and Phonographs is usually glad to co-operate on any thing of this order, receiving in return a credit card on the program or a slide on the screen. Suggestions for settings will be discovered in the most unusual places. Christmas advertisements in popular magazines carry many pleasing ideas. The book stores' stock of Christmas and holiday cards will be found a source of many suggestions and aids in designing and coloring of holiday settings, for use on the stage as well as for purely decorative purposes.

∘∘ *Pep Up the New Year* ∘∘

NOW IS THE TIME TO PREPARE FOR A NEW YEAR SHOW. — This year New Years Eve comes on Saturday which is simply one more reason why a Midnight Show should go over with a bang. Begin early to line up your acts. Approximately 95% of the theatres throughout the country stage Midnight Shows on New Years Eve. The result is that acts, even indifferent ones, are at a premium. If you have difficulty in lining up professional acts there is still time to tie up with dancing schools for a peppy dance act or two.

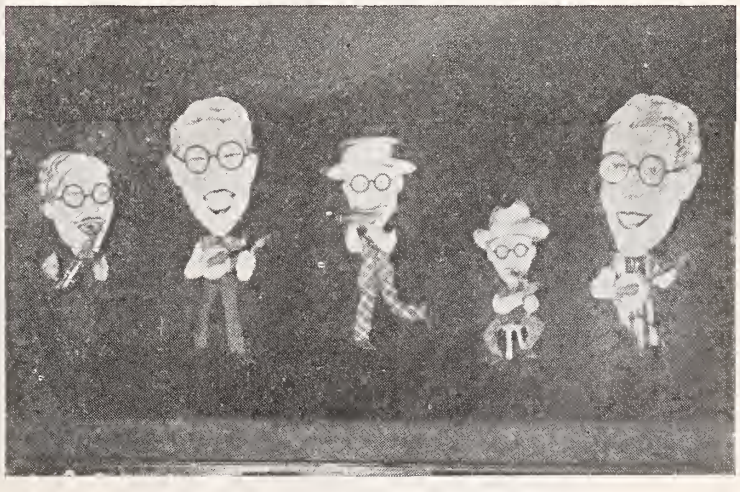
Then there is always one or more local orchestras to fall back on. And singers too. Perhaps you know of a trio or quartette who "gets together occasionally just for the fun of it" — if you do go after 'em, get them together to practice up on their songs, and keep at them. The same holds good for a stage band or dancing act. You will be surprised and pleased with the local talent show that can be staged if you go after it right, and put some effort and "go" behind it. Don't run in just so many turns.

Make up a regular show, a show that will "hang together" and run smoothly. Use the band for the backbone and work your acts in with the band. Next week we will have several corking ideas for "New Year Frolics". Not only how to do the actual staging but also suggestions on advertising, coaching the band, working with the dancing school and singers, in fact a complete idea of a "New Year Frolic" from the box office to the stage. Watch for it. You will find it worth your while.

OTHER FOLKS HELP YOU

An exchange of ideas is beneficial to us all

YOU HELP OTHER FOLKS



A REAL "STAR" ORCHESTRA

It's the Harold-Lloyd orchestra at the Rivoli theatre in Stockholm, hitting on all five in a prolog for Paramount's The Kid Brother. On a curtain the bodies were painted: the harmony five, poking their heads, made up as shown, through slits, played several Swedish numbers and made a tremendous hit.

F. H. Richardson's

BETTER PROJECTION

Projection is essential, and "Better Projection Pays"

Why Not Mention "Machinist"

IN a local theatre advertisement sent me, the following somewhat astonishing reference to projection occurs: "Most modern projection on improved screens by newly devised machines".

Well, well, well! How wonderful! Presumably we may assume there is a man, or at least a boy somewhere in the neighborhood of the said "machines"! Or do they, the machines, do it all by themselves.

"Newly devised machines"! What are they? I've not even heard of any such animal insofar as concerns projectors! Does the manager just touch a button and the "machines" do all the rest of it?

Such an advertisement is little less than an outrage. It is hugely discouraging to the projectionist. I know if I were projectionist in a theatre, and its management published such a slam as that, I would give the said management a chance to let the machine do it within five minutes after I read it, even though it be in the middle of a show.

That would'nt be right, do you say?

Granted! but also is it right for a theatre manager to thus INSULT the projectionist??? This Manager in effect announces to the public that there is no such thing as a projectionist in his theatre—that a "machine" does all the projecting, though there may possibly be a man attending upon it to some extent.

It is about time such nonsense be called to a halt! It is wrong from any and every possible viewpoint. It is an affront to hard working men who must and do possess a wide range of expert knowledge, and upon whose skill and painstaking care the entire industry, including managers who publish such stuff, must demand for the amusement and dramatic value of the motion picture upon the theatre screen.

Moving Picture Theatre Managers Institute, Inc.

Announces its courses in

THEATRE MANAGEMENT

— Training in —

Advertising **Exploitation**
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Theatre Technics

Intensive training by staff of expert instructors in modern theatre business combined with the art of showmanship. Big opportunities in the theatre field for trained men. Winter session begins January 16th, 1928. Applications for enrollment now.

Catalog sent on request

Moving Picture Theatre Managers Institute, Inc.

135 WEST 44th STREET
NEW YORK CITY

Exhibitors Overburdened?

I have had a great many letters from exhibitors whom local unions have asked to employ more men than the theatre income would justify. Most of them have only written me after they found themselves faced with an actual deficit, and felt pretty desperate about it. One lies before me now from an exhibitor in the south. In almost every case I have merely been asked if there was not some way in which they might make the local listen to what seemed to them to be just plain reason and common sense.

This department cannot take part in such arguments. It is no part of its province to do so. It does not and cannot know all the facts in any individual case, therefore no good could come of our taking such matters up.

I believe some locals are, perhaps inclined to be a bit unreasonable in some instances, but don't forget that exhibitors have been just as unreasonable, and still are in very many cases. I believe that if the exhibitor who feels himself wrongly treated in such matters will ask that the union officers, or a special committee meet with him, and will lay his cards on the table and show them it is financially impossible to do what is asked, except at the expense of operating at a loss he will find the men to be reasonable. Exhibitors have not always been entirely honest with the men and with unions in the past, and there is justice in the demand for ALL the financial facts when the exhibitor asks concessions.

Deserves Consideration

The American Society of Cinematographers have something which is deserving of serious consideration by projectionists local unions. It has several standing committees, among which are noted: Research Committee, a Welfare Committee, a Educational Committee, a Public Relations Committee, a Social Committee and a Membership Committee.

What would such committees do in a union, do you ask Well, a research committee might find much to do in actual beneficial work. A welfare committee and Public Relations committee combined might do much to smooth internal dissentions which occur in unions, and to advertise to the public the importance to it of high grade work on the theatre screen and the absolute necessity of competent men in the projection room. A membership committee could take over the matter of determining what men should have the prior right to membership, everything considered. Properly administered such a committee would be of great value to the organization. Think it over.

Bluebook School Answer 589 (First Half)

Note. — This "School" is designed to arouse interest in the study of those many problem which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 589 — Proposed by G. L. Doe, Chicago, Ills. The question is: "What is the biggest, most important task — the really biggest job which confronts the motion picture projectionist of today? I mean the one thing in connection with motion picture projection which needs the serious attention of the projectionist above all others."

Somewhat to my surprise there were an even dozen men who answered correctly. They were, in the order of receipt, G. L. Doe, Chicago, who sent an answer with the question he proposed; John Griffiths, Ansonia, Conn.; Richard Keuster, Brooklyn, N. Y.; A. D. Henley, Seattle, Wash'n.; Walter J. Lathrop, Little Rock, Ark.; C. H. Hanover, Burlington, Iowa; Albert Cook, Denver, Colorado; William Brown, Augusta, Ga.; Allan Gengenbeck, New Orleans, La.; H. L. Baker, Johnstown, Pa.; T. D. Arabel, Philadelphia, Pa., and Thos. McNamara, Waltham, Mass.

After considerable hesitation I finally selected the answer of brother Doe, who asked the question, as best for publication.

It reads as follows: "The modern motion picture projectionist has several really big jobs to attend to. The optics of projection are a big job for any man. Any one of several elements of projection optical matters may be justly termed a big job to tackle. Electrics the light source, screen surfaces all are "big jobs", and will keep the best of us 'humping' to handle them in a really competent, efficient way.

But when it comes right down to the one really big job confronting the projectionist, it seems to me there is an can be but one answer.

The exhibitor has been "brought up" to view projection as merely a sort of semi-automatic mechanical thing, which can be handled by a boy just as well as by any one else, provided he, the boy, has just a little practical experience or practice. Many exhibitors and theatre managers actually still believe just that.

Sell Your Boss

Less than one week ago I was told just exactly that same thing by one of our own Chicago exhibitors, and it was that which caused the presentation of the question to our editor, with the hope it would be used, for I believe our men need waking up to the importance of what I shall name more than to any other one thing.

Briefly my answer to my own question is that the one biggest job confronting the projectionist is the sale of projection to the exhibitor and theatre manager. The convincing of the exhibitor that projection is not merely a mechanical thing, but a complicated mechanical — electric — optical thing, the inefficient handling of which not only causes great waste in power, equipment and films, but actually causes heavy loss at the box office.

A part of this "big job" is to convince the exhibitor and theatre manager of the fact that cheap, inefficient projection does not pay; that he loses real money at the box office by employing it.

A part of the "big job" is to convince the exhibitor, or "sell him the idea" that it is in the nature of foolishness to pay big prices for the rental of productions, and then permit their amusement and entertainment value to be lowered through failure to supply the necessary equipment or needed repair parts for the equipment, or to place his projection in the hands of any except the very best, most competent projectionist the theatre can afford, the "can afford" applying only to theatres with limited, small patronage, because fine projection as against poor projection will always bring to the theatre where there is excess possible patronage much more than enough to pay the difference in price as between a good projectionist and a poor one, even though he be cheap, to say nothing of the waste in electrical power and equipment deterioration always present when the inefficient projectionist is on the job. Also to say nothing of heavy damage worked upon films by the inefficient man, which we all know to be literally enormous.

It is quite true that I am only repeating many things which our most excellent editor has told us in our department of the MOVING PICTURE WORLD many, many times, but those things form the answer, or at least my answer to the question.

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Your Own Special Wording
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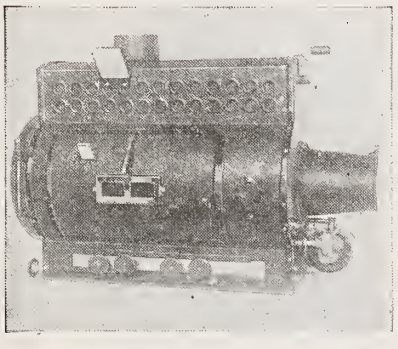
— HERE IT IS —



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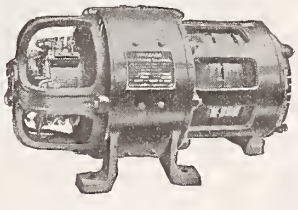

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Movietone-Vitaphone

(Continued from Page 45)

One thing, however, in closing, I want to emphasize and I would like to put it in letters four inches high, namely, you can't take Vitaphone and Movietone and just start things going and let them run. The success of Vitaphone and Movietone at the box office, after its novelty has worn off, will be dependent very, very greatly upon the showmanship which you yourself and your manager put into them. By intelligent care and close application, I believe that either of them may be so handled that there will be an immense box office advantage; otherwise, they may be so handled that there will be very little advantage. It all depends on "YOU" and your manager, and the care and showmanship put into the presentations before your audience.

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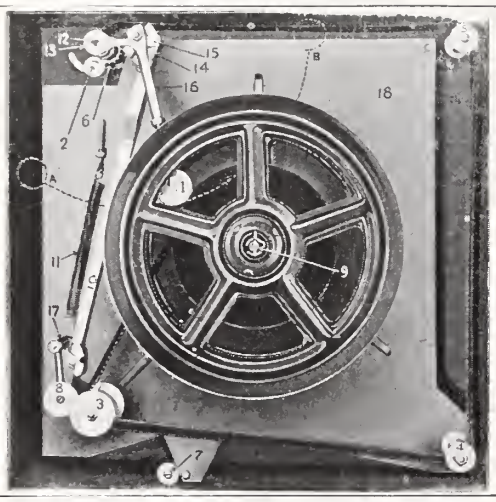

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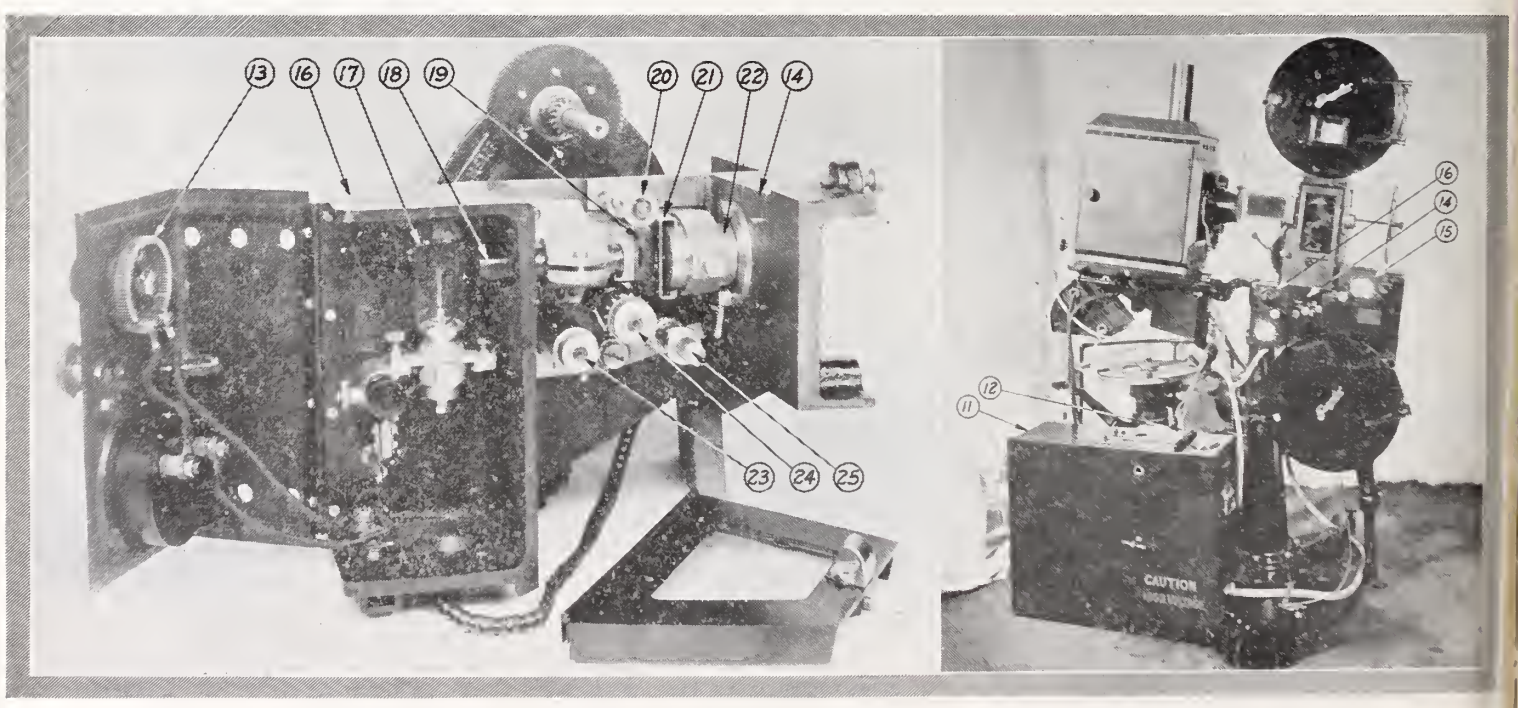
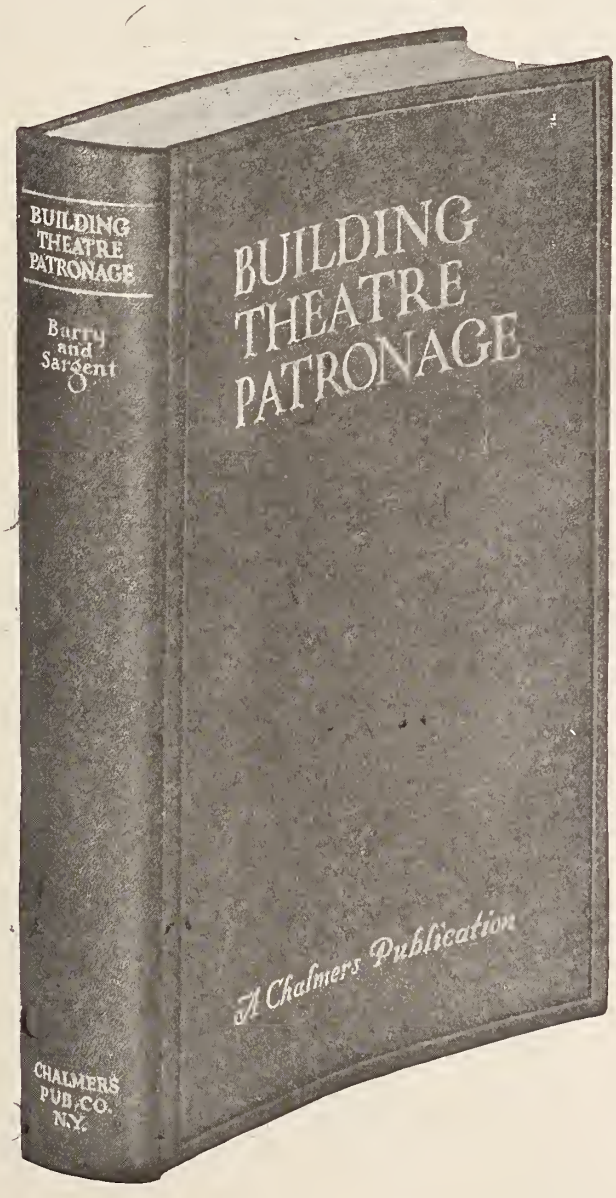


EXPLANATION OF FIGURES

Figure 1, at head of feature. 1, Mechanical Filter. 2, Universal Joints. 3, Flywheel. 4, Gear Box. 5, Turntable with record. 6, Motor. 7, Record clamp. 8, Reproducer. 9, Worm gear. 10, Turntable pedestal. 15, Movietone amplifier. — Figure 2, Operating side of Projector. 11, Motor control box. 12, Motor speed regulator. 14, Film pickup compartment. 15, Movietone amplifier. 16, Exciting lamp compartment. — Figure 3, Details of Movietone attachment. 13, Filament rheostat. 14, Film pick up compartment. 16, Exciting lamp compartment. 17, Exciting lamp. 18, Lens tube of optical system. 19, Aperture plate. 20, Guide Roller. 21, Tension pad. 22, Light gate. 23, Idler roller. 24, Sprocket. 25, Sprocket pad roller.

$5 IN THIS BOOK IS BETTER THAN $5 IN YOUR BANK



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As a good showman, you owe yourself a copy of BUILDING THEATRE PATRONAGE—The first and only book on theatre management and merchandising as written by John F. Barry and Epes W. Sargent.

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NEWSREEL SITUATION IN ACUTE STRAITS?
"CASEY JONES" RIDES SHOWMAN SPECIAL

MOVING PICTURE WORLD

VOLUME 89
NUMBER 6

—The Showman's Business Paper—

DECEMBER 10, 1927
PRICE 25 CENTS

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BEAU SABREUR · WAY OF ALL FLESH · UNDERWORLD · GET YOUR MAN

TRADE MARK Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

JOHN GILBERT AND GRETA GARBO

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Directed by Edmund Goulding. Continuity by Frances Marion

Bigger than Anything that Ever Played at the Embassy

That includes "The Merry Widow"

Absolutely the Best Selling Picture on Broadway at $2

That includes every Special on the market

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—*WM. R. SWIGART*
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BIGGEST MONEY HIT

IN "HOME MADE"

First National Pictures

Presented by C.C.BURR *From the story by* C.B.CARRINGTON

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Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Last Minute News From Everywhere

ABC CIRCULATION

MOVING PICTURE WORLD

The Showman's Business Paper

7619 EXHIBITORS

Vol. 89 | New York, December 10, 1927 | No. 6

NEWSREEL SITUATION ACUTE?

Present Potential Earnings Hardly Above Production Costs, Officials Admit

Confidential opinions of executive officials associated with various newsreel services, a general analysis of the potential business to be had from newsreels, and a symposium of executive opinion of the costs of production and distribution of this brand of film service, point the conclusion as one official actually put it, that "Present potential business earnings hardly exceed productions costs." This official, head of one of the largest newsreel companies, asked that his name be withheld.

Data received from various newsreel companies' offices show almost complete unanimity in the calculation that the total possible income per week from newsreels totals between $105,000 and $115,000. A further computation reveals the following facts:

There are roughly 250 theatres in the country that can afford to pay from $35 to $50 for this weekly service. At an average charge of $42.50 per week, this income is $10,625. There are 1,000 exhibitors in a position to pay an average price of $30, which augments the potential income by $30,000. After this stratum is plumbed, there may be another 16,000 showmen who book their newsreels at price ranging from $1 to $12.50 —

(Continued on Page 10)

KEITH-ORPH. HOLDINGS IN MERGER DEAL

As part of the plan to complete the merger of the B. F. Keith Corp. and the Orpheum Circuit, it is understood that organization of a new holding company to operate these interests is on the way. This, in turn, is regarded as the forerunner of the proposed Keith-Albee-Stanley pool.

The new company will be capitalized with issuance of $10,000,000 of seven per cent. preferred nd 1,100,000 shares of no par common. The outstanding Keith bond issue of $6,415,000 and the Orpheum preferred of $6,415,000 will remain as is, it was declared.

Chaplin's "Circus" Opens January 14

Charlie Chaplin in "The Circus" comes to the Mark Strand, New York, Jan. 14. Written, directed, produced and acted in its chief role by Chaplin, "The Circus" is finished, cut and titled. It took Charlie two years to make.

Fred Beecroft Dead

Fred Beecroft, advertising manager for The Motion Picture News, died of heart disease, while on his way to New Rochelle. Beecroft had been affiliated with The Motion Picture News for the past eleven years.

Mae Murray at Paramount

Mae Murray appears at the Paramount Theatre this week in a dancing act.

Gilda Gray, the sylph-like portrayor of "The Devil Dancer," United Artists film, which opens the Rivoli for a holiday run.

Riesenfeld Director U. Artists Theatres

Hugo Riesenfeld has been appointed Managing Director of United Artists Theatres, it was announced by Joseph M. Schenck, President of United Artists Theatre Circuit. Accompanied by Lou Anger, Vice President and General Manager of United Artists Theatre Circuit, Riesenfeld left for Chicago, where he will open the United Artists Theatre on December 26th, with Norma Talmadge in "The Dove" as the feature film.

SUNDAY SHOWS WIN AT ST. PETERSBURG

St. Petersburg, Fla. — In the biggest election ever held here, voters approved the opening of theatres on Sunday. The vote was divided as follows: for opening Sunday movies, 7337; against opening Sunday movies, 5666.

Two Tiff-Stahl Films on Board Review List

"Wild Geese," Tiffany-Stahl production adapted from the popular novel by Martha Ostenso, in addition to being selected by the National Board of Review for their photoplay guide of popular and entertaining films, was selected as the outstanding production of the month. The National Board of Review has also endorsed "Night Life."

"Hot" Response to Fox Movictone News

Following the announcement of Fox Movietone News as a permanent institution, offers of contracts for immediate installation are said to be pouring into the offices of Fox Film Corporation from all parts of the United States.

Reiser at Strand

Alois Reiser will be the conductor of the new Mark Strand Symphony orchestra which will make its first appearance today in place of Nathaniel Shilkret and the Victor Salon orchestre.

No Hit Game

London. — Thus far this season none of the British productions released has made what may be termed an exceptional box-office impression.

"An Idle Malicious Rumor" Says M-G-M Executive

Reports to the effect that Metro-Goldwyn-Mayer was considering the withdrawal of M-G-M News from the market, are branded as idle and malicious gossip, by Fred Quimby, Short Subject Sales Manager for M-G-M, who added: "M-G-M News is here to stay."

"M-G-M News," continued Mr. Quimby, "came into the field purely as the result of exhibitor demand for news reel service that would be on the same high plane as the features being produced and distributed by the company of the same name. Evidence of this fact lies in the enthusiastic reception which has been accorded M-G-M News in the thousands of theatres in the United States."

Bushman Goes Berserk

Francis X. Bushman who has been gaining a more or less lucrative living from motion pictures since days dating back to before the industry called Mr. Laemmle "Uncle," bursts into print with a vitriolic attack on motion pictures generally and producers in particular.

F. X. supplements his remarks with the statement that he is through with "fillums" forever. Which, following the tenor of his ravings, seems to be unnecessary. That he is through is correct.

10 WEEKS OF GREATER-THAN-EVER PROFITS - with

DECEMBER 25TH to FEBRUARY 4TH

COLLEEN MOORE
in Her Wild Oat

A TEXAS STEER
with WILL ROGERS
and Great Cast—Directed by Richard Wallace

THE SHEPHERD OF THE HILLS
by HAROLD BELL WRIGHT

THE PRIVATE LIFE OF HELEN OF TROY
A GEORGE FITZMAURICE production
with Maria Corda—Lewis Stone, Ricardo Cortez

Starring BILLIE DOVE
In THE LOVE MART
(Formerly "Louisiana")

MILTON SILLS
in THE VALLEY OF THE GIANTS

RICHARD BARTHELMESS
in THE NOOSE

SAILORS' WIVES
with Mary Astor—Lloyd Hughes

FRENCH DRESSING
Allan Dwan's production
with H. B. Warner—Clive Brook
Lois Wilson—Lilyan Tashman

CHARLIE MURRAY
and GEORGE SYDNEY
in DOWN WENT McGINTY
(Tentative title)

What a FIRST NATIONAL MONTH this will be!

GREATER-THAN-EVER PICTURES!

First National Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

EDITORIAL

More About Newsreels

BECAUSE of the immense exhibitor following of *Moving Picture World* it is essential that its columns be conducted in a manner to avoid the creation of erroneous impressions. It is essential likewise that the publication keep its followers in close, accurate touch with developments within the industry which affect them.

In its last issue the *World* published a story querying whether two of the six companies purveying newsreels would continue in the field. The story met with prompt comment and vehement denial that either of the organizations contemplated retirement.

As the *World* has by far the greatest circulation among buyers of motion picture product, the companies in question feel that even a rumor published in the *World* to the effect that their continuance in the newsreel end of the business might be problematical, must prove deleterious to their interests and provide ammunition to their competitors.

Thus we are glad to lend our editorial columns to make more vociferous the nation-wide denial already voiced. And to assure our subscriber army that both companies have given the *World* their words that they will continue to produce and distribute newsreels.

And Still More

WITH the inevitable and rapidly approaching fall of presentations, we are more than ever convinced of the primary importance to the exhibitor of newsreel and short product generally. An opinion shared by no less a showman than Harold Franklin who backs up his ideas with his dollars in the patronage-building exploitation he accords short subjects.

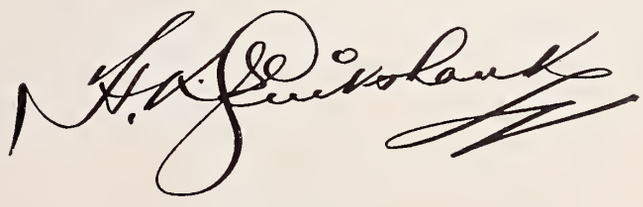
As still another service, the *World* commits itself to the creation and maintenance of a short subject department which will be the most complete and comprehensive in the field. This "bigger and better" break for all descriptions of short product will be inaugurated in an early issue.

Congratulating the Industry

YOU know the expression "Al's here." Let us paraphrase it upon this occasion to "Joe's *there*." "Joe" being Joseph P. Kennedy, president of FBO. The occasion being the second anniversary of his advent into Filmdom.

During two brief years Joe Kennedy has demonstrated to the industry that he is *there* with the showmanship goods. He has proven his picture sense and his horse sense. *Moving Picture World* finds him worthy of his Master's degree. And extends its felicitations.

This publication also congratulates the industry upon its acquisition of Joseph P. Kennedy. His presence further improves the tone of the personnel. He adds prestige and power to the picture business. More like him might not be amiss.



Crash the

KENNEDY–FBO

LeBaron's Crowning
Surprise Package Bu

The

BIG

Mighty February
Jubilee Surprise Specials!

CONEY ISLAND

with LOIS WILSON

CHICAGO AFTER MIDNIGHT

with RALPH INCE

LEGIONAIRES in PARIS

with COOKE *and* GUARD

Read Le Baron's Sizzling Wire! Capping the climax of his brilliant regime with THREE GREAT ATTRACTIONS. . . . . all available for February!

ACT FAST! HIT HARD

FBO
PICTURES
CORP.

Cymbals!

JUBILEE BEGINS—

roke of Showmanship—
g with Golden Profit

3

Form 1201 B

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

Service
a full-rate
or Cable-
its char-
ndicated by
in the check
address.

time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME

ed at

November 27th, 1927
AM 12:05

SA248 108 NL. HD HOLLYWOOD CALIF 26
JOSEPH P. KENNEDY FBO PICTURES
1560 BROADWAY NEW YORK NY

HAVE SCORED THREE KNOCKOUTS IN ROW WITH CONEY ISLAND CHICAGO AFTER MIDNIGHT AND LEGIONAIRES IN PARIS STOP SMASHING PREVIEWS BEFORE THE HARDEST BOILED GANG IN HOLLYWOOD CONVINCE ME THESE ATTRACTIONS BY ALL ODDS ARE THE GREATEST FROM FBO THIS YEAR STOP LEGIONAIRES VERITABLE LAUGH SENSATION CHICAGO AND CONEY PACK TERRIFIC PUNCH STOP THESE PICTURES WILL BE AVAILABLE FOR FEBRUARY

WILLIAM LE. BARON

ATES

MOVING PICTURE
WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifht Avenue, New York N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Elza J. Chalmers, secretary and treasurer; Ervin L. Hall, business manager.

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 89 NO. 6

Newsreels "Biz," in Acute Straits?

(Continued from Page 5)

total income from this class is $72,500.

On the basis of these figures, the 17,250 customers, who will pay the figures indicated, the total possible income would be in the neighborhood of $113,125.

On the face of it, this sum stands to be divided among six companies. If the division were equal, each newsreel would face a potential income of $18,854. However, an inquiry directed at various newsreel executives indicates that forty-five per cent. of the business is controlled by one company; twenty-seven by another; a little over sixteen by a third. Thus eighty-eight per cent. of the newsreel business is in the hands of three companies.

This leaves a grand total of twelve per cent., or $13,575 worth of business to be split three ways. If there is an even division this gives each of the three less than $3,650 worth of business.

Beery-Hatton at Rialto

Wallace Beery and Raymond Hatton, in their latest co-starring vehicle "Now We're in the Air," opened the Rialto Theatre for an indefinite run at $2.00 top.

Max Alexander, new Eastern representative of the Stern Bros. Film Corp., and asistant to the president of the company.

5 FILM FIRMS TOGETHER ON SYNCHRONIZER

Metro, First National, United Artists, Pathe and Paramount are greatly interested in the experimentation now going on with the Roy Pomeroy sound device which synchronizes with motion pictures.

Pomeroy's sound effects were used with "Wings" and proved successful, and the companies mentioned, feeling that a single standard sound device should be generally available, are watching the results of Pomeroy's efforts in conjunction with General Electric.

Kansas-Missouri Meet

Kansas City. — The M. P. T. O. Kansas-Missouri convention will be held here on Dec. 12 and 13 with the probable reaffiliation of the organization with the M. P. T. O. A. taking place.

Sunday Closing Fracas

Cincinnati. — Mayor P. J. Groh, Dover, Ohio, has appointed a conciliation committee to settle differences of the two warring factions over Sunday closing and has intimated that if both sides do not agree on a plan soon, he will extend the Sunday enforcement to street cars, buses and railroad trains.

New Jersey Exhibitors Will Fling a Defi at Censorship

The Democratic candidate for Governor of the State of New Jersey will have a plank in his platform calling for a state censorship of motion pictures.

The reason presented for throwing the issue into the political ring is the alleged failure of producers to eliminate shots and sequences held to be distasteful by the finicky politicians of the Skeeter State.

The Jersey M. P. T. O. will fight the plan tooth and nail alleging that the pictures shown in New Jersey are censored by the boards of New York and Pennsylvania.

These Title Changes

King Vidor and Eleanor Boardman have decided to give a tentative title to their latest production — a baby daughter. Until a permanent name has been chosen the name "Mike" has been affixed to the kid as a temporary appellation.

BRITISH BUY FILM STOCKS

London. — It is estimated that by January 1, the British public will have subscribed some £10,000,000 ($50,000,000) to underwrite various British motion picture production enterprises.

The recent flotation of British International Pictures, Ltd., was subscribed within an hour after the stock was put on the market. Several of the issues are legitimate from an investment standpoint, but the fly-by-nights are already beginning to take advantage of the sudden vogue for motion picture securities.

JAN., FEB., MARCH MONTHS FOR LASKY

A signal honor has been accorded Jesse L. Lasky in that the Paramount distribution department has dedicated its selling efforts for the months of January, February and March to him as a tribute to his cooperation in the calibre of product he has turned out this season and the pictures, now in the making, which will be released during the latter half of the film year.

"I personally feel that we owe a great deal to Mr. Lasky and the production department," said Sidney Kent. "There is nothing in a material way we could give him. Therefore, we are dedicating all our sales efforts in January, February and March to him as a mark of our appreciation for the wonderful product he has given us this season and for what we know is to come."

Hamrick Signs Movietone

John Hamrick has signed up for Movietone for his Blue Mouse theatres in Seattle, Portland and Tacoma. Installation will be completed before January first.

"The Nest," First Run

Goodwill Film Exchange Inc., Excelent Pictures franchise holder on the West Coast, states it has closed with the Orpheum Circuit for a first run on "The Nest" in the Orpheum's San Francisco house.

WOODHULL TO N. CAR. MEET

National President R. F. Woodhull of the M. P. T. O. A., leaves this week to attend the annual Convention of the M. P. T. O. of North Carolina at Charlotte, December 12 and 13. In Woodhull's party will be Mrs. Woodhull, William E. James, President of the M. P. T. O. of Ohio and Mrs. James, Frank J. Rembusch, Secretary of the unaffiliated Exhibitor group at the recent Federal Trade Conference Hearing and A. Julian Brylawski, Chairman of the National Board of Directors of the M. P. T. O. A.

"Come To My House" Fox Holiday Release

"Come to My House," Olive Borden's latest production for Fox Films under the direction of Alfred E. Green, is scheduled to reach the screens of the country's theatres during the holidays, the release date announced by James R. Grainger, general sales manager of Fox Films, being December 25.

Manager's School Ready

Opening of the Moving Picture Theatre Managers Institute at 135 West 44th Street, New York City, on January 16th, marks the avowed purpose of satisfying a need for the theatre field. It will offer a practical opportunity for men to study management as a profession.

Effects of "Art"

The influx of "arty" photodramas has had its effect upon Joe Henninger, the impressive doorman of the Mark Strand theatre, New York. Joe has been devoting his evenins to dusting off S. R.O. signs, but during the day he studied painting. And now one of his works has won a scholarship entitling him to pursue his studies in the great art schools of Europe — with all expenses paid. So Joe Plunkett is looking for a new doorman.

"First in the Field on Reviews"

In the film critics box score conducted by "Variety", a theatrical amusement paper, *Moving Picture World* enjoys the highest percentage of any recognized motion picture trade publication. Its score is higher than that of any daily paper in New York or Chicago, and is exceeded by only two of the Los Angeles dailies.

VICTOR VARCONI

VICTOR VARCONI
as he appears in
"Chicago"

Another new big box-office personality

Featured with Phyllis Haver in the season's most sensational motion picture offering

CHICAGO

Most Sensational Role of Year
PHYLLIS HAVER
as "ROXIE HART" in
"CHICAGO"
FOLLOWING a series of sensational successes which have established her as one of the biggest finds of recent years, Phyllis Haver is destined to score one of the greatest individual triumphs in screen history as "Roxie Hart" in the dynamic DeMille Studio Production "Chicago" Directed by Frank Urson, featuring in the cast Victor Varconi, Virginia Bradford, Robert Edeson, Julia Faye, May Robson and T. Roy Barnes. Adapted by Lenore J. Coffee from the play by Maurine Watkins, produced on the stage by Sam H. Harris.
PHYLLIS HAVER as the Jazz Queen Slayer "Roxie Hart"
Pathé Exchange, Inc

No personality in recent years has registered so definitely and emphatically with exhibitors and public as has Victor Varconi. He has everything that makes for the popular screen idol.

He is destined to achieve new triumphs in the sensational production "Chicago" directed by Frank Urson. Adapted by Lenore J. Coffee from the play by Maurine Watkins, produced on the stage by Sam H. Harris.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES - PATHÉ NEWS - PATHÉ WESTERNS - PATHÉSERIALS - PATHÉCOMEDIES

Producers International Corp., 130 West 46th St., New York. WILLIAM M. VOGEL, *General Manager*, Foreign Distributors of De Mille and Metropolitan Studio Productions,
Member of Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*.

"MIKE" SIMMONS Broadcasting M. P. World's "Movie Chat" Station WPCH

Impressions of Jos. P. Kennedy

By MICHAEL L. SIMMONS

A tall man, ruddy, attractive, clean-cut. An infectious ring in his voice and his laugh. A dynamic quality in his personality which is easily the ear-mark of success. Financial success. Social success.

He looks like a man of affairs. A leader. Strength emanates from him. Strength of character, of purpose, of sheer physical well-being.

Joseph P. Kennedy, president of FBO Pictures Corporation, formerly one of the best known bankers in America. And in the short period with which he has been associated with FBO he has become one of the best known figures in the motion picture industry.

Mr. Kennedy, so his biography informs me, is 38 years old. But he looks hardly 35. He is young, perhaps the youngest president and owner of a film company in an industry in which youth is one of the most precious assets.

You have all heard about Joseph P. Kennedy. Or have read about him. His story is, I think, the most colorful in an industry full of interesting and unusual personalities.

In the first place, Mr. Kennedy's entrance into the motion picture business was the first hint to the man in the street that the industry was going through a period of revolution. Until two years ago, the picture business was in the hands of motion picture men, the pioneers of the industry. Now it is being gradually taken over by financiers, men of the calibre of Joseph Kennedy. Trained financial minds. Clear-thinking. Practical. Men who know the value of a dollar, and who expect value in return.

It was in Boston, where he was born, that the young Joe Kennedy received his banking and financial training. When he was graduated from Harvard University in 1912, he entered the employ of the state as a bank examiner. In two years, in 1914, he was elected president of the Columbia Trust Company, and became known as the youngest bank president in the country. He was 25 at the time. In 1917, he resigned as president of the Columbia Trust Company to become assistant general manager of the Fore River Shipbuilding Corporation, employing 55,000 men. A year later, he resigned from the corporation to become manager of Hayden, Stone & Co. He was affiliated with Hayden, Stone & Company until two years ago, when he purchased FBO Pictures, and became owner and president of the company.

It was through Mr. Kennedy's influence that a course on motion picture production, distribution and exhibition was introduced into Harvard University last year. A series of lectures on every phase of motion picture making was delivered by fourteen leaders of the film industry.

These lectures have been put into book form, and the volume, called "The Story of the Films" published by the Shaw Company of Chicago, edited by Mr. Kennedy and authored by the fourteen speakers, is now on sale at all book shops throughout the country. Incidentally, this book should be of intense interest to every one in and out of the picture business. It is the first book of its kind which details briefly and interestingly the inside story of the motion picture business since its inception, and it is rather ironical that a book of this kind should be conceived, edited and authored by a man who has been in the picture business only a short time.

The book is not a cold history of facts and figures, but a dramatic version of the birth, growth and development of motion pictures and the men who make them, and makes fascinating and exciting reading for the layman and the student of motion pictures. It should serve as an excellent guide for those who are anxious to break into any branch of the motion picture business.

As I stand here and watch Mr. Kennedy at the mike, there are dozens of things I could say about him. The enthusiasm, the loyalty and the honest liking he has inspired in his thousands of employees at the home office, in the studios in Hollywood and in the exchanges throughout the country. The respect and admiration he has inspired in his colleagues in the industry, men who were in the business while Mr. Kennedy was a junior at college, and who to-day heed his judgment, his sane viewpoint and his financial wizardy, are positively amazing.

If any Irish boy can get so far in fifteen years, where will you be in another fifteen, Joe Kennedy?

FBO On the Last Lap Of 1927-8 Schedule

FBO is on the last lap of its 1927-28 schedule. With specials like "The Devil's Trade Mark," "Skinner's Big Idea," "Beyond London's Lights," and "Sally of the Scandals" in work, and four features in process of completion, production of this season's product is expected to reach completion the first week in December, so that work on the 1928-29 program may be started the first week of the new year.

"The Devil's Trade Mark" is already in work with Belle Bennett in the leading role. Leo Meehan is directing, from Calvin Johnston's story "Pedigree."

"Skinner's Big Ideas" is being whipped into final shape by Matt Taylor.

Lucila Mendez, wife of Ralph Ince, has been cast for the star role in "Sally of the Scandals," a story of a New York chorus girl. Ralph Ince is directing.

"Beyond London's Lights" is being filmed under the direction of Tom Terris. Tom Tyler is completing "When The Law Rides;" Bob Steele is in the last week of "Man In The Rough;" Buzz Barton is finishing "The Bantam Cowboy," while Ranger, the dog star, is working on "Law of Fear."

Martha Wilchinski, who took the post of High Priestess of Public Relations at Roxy's Cathedral of the Motion Picture, this week.

Every member of FBO's sales force east of the Mississippi tuned in Thursday evening and heard Mr. Kennedy officially launch FBO's Grand February Jubilee over Station WPCH.

Another *Big* Pathe - DeMille Feature Hits Broadway

Pathe *presents*

"THE WRECK OF THE HESPERUS"

With VIRGINIA BRADFORD
FRANK MARION, ALAN HALE
and SAM DE GRASSE

Suggested by
HENRY WADSWORTH LONGFELLOW'S FAMOUS POEM
By Harry Carr and John Farrow
Directed by ELMER CLIFTON
Produced by DeMILLE PICTURES CORPORATION

Pathé

MIKE and IKE

- - alike as two twenty dollar gold pieces and good as gold at any box office in the land, firstrunsincluded!

they make millions laugh

The circulation figures of the newspapers which run them would look like the U.S. census reports!

Put "MIKE AND IKE" on your program—they are good for many a loud and lusty laugh!

13 in the series
2 reels each
from "Rube Goldberg's" famous newspaper cartoon comics syndicated in hundreds of newspapers thruout the country.

STERN BROTHERS
COMEDIES
Released by
UNIVERSAL

SCHENCK HAS LIL GISH FOR 2 YEAR TERM

Joseph M. Schenck, President of United Artists, has signed Lillian Gish to a two-year contract with the Art Cinema Corporation, financing organization which he heads, and states that her pictures will henceforth be released by United Artists. Miss Gish will make but one or two pictures a year, her first being ready for release in September, 1928. Schenck added that D. W. Griffith may direct Miss Gish's first picture under her new contract.

Officials and Press Preview "Steer"

Official Washington and 1,000 or more correspondents, special writers, editions of Washington newspapers and other members of the National Press Club will have an official preview of "A Texas Steer," December 15, at the National Press Club's auditorium, and the showing will serve to dedicate the Club's new $2,000,000 office building and club quarters at 14th Street, N. W. and F. Street, Washington.

Canadian F-P Corp. Gets Million Profit

Toronto.—At the eighth annual meeting of Famous Players Canadian Corporation, Limited, held at Toronto, J. P. Bickell, vice-president, announced that the fiscal year, ending August 27 last, showed gross profit of more than one million dollars, this being the first time that the gross had exceeded the million mark.

F. B. O. Puts Selling Wallop in Three "Jubilee" Specials

F B O's Grand February Jubilee will mark the biggest event in the history of the organization since Joseph P. Kennedy became president and owner.

Commemorating the second anniversary of Mr. Kennedy's entrance into the picture business, a special drive has been inaugurated by the company to place an FBO picture, either a special, a feature, or a short subject, in every theatre in the United States and England during the month of February.

In addition to the February releases, the three biggest pictures on the 1927-28 schedule will be offered exhibitors during Jubilee Month. These are "Coney Island," "Chicago After Midnight," and "Legionaires in Paris."

A gigantic publicity, advertising and exploitation campaign is already under way for these three productions, which contain possibilities for nation wide tie-ups and exploitation that should prove of inestimable aid to exhibitors in selling the films.

"Coney Island," a Ralph Ince production with Lois Wilson in the featured role, is a dramatic story about the world's greatest playground. Plans are already under way for tie-ups with Chamber of Commerce officials which will give the picture wide exploitation and publicity.

A tie-up with the Bradley Knitting Mills has already been effected, whereby the Bradley Company will place page advertisements in over a dozen national magazines, depicting Lois Wilson, Rudolph Cameron and other members of the cast in scenes from the film, wearing the Bradley suits, and titled: "Scenes from FBO's Grand February Jubilee special, 'Coney Island'."

To make "Legionaires in Paris," FBO sent a corps of cameramen to Paris to shoot all exteriors on the Legion Convention. They were stationed along the entire line of march of the Convention on the Champs Elysee, and each of the 18,000 members of the Legion, as well as dignitaries representatives of every country on the globe, participated in the scenes for the film.

Special trailers, special paper, special legion post tie-ups and a special campaign book are part of the giant campaign, which tied up with the millions of columns of newspaper and magazine publicity, pages of roto features and a ballyhoo over 5,000 radios will make it outstanding.

Tie-ups for "Chicago After Midnight," are also under way. This film is a Ralph Ince production, with Ince and Helen Jerome Eddy.

Favor Barrymore, Shearer

"Liberty," the weekly magazine, asked employees to name their favorite moving picture actors and actresses. The results showed John Barrymore, first; John Gilbert, second; Douglas Fairbanks, third.

Norma Shearer, Mary Pickford, Norma Talmadge, Gloria Swanson, and Lillian Gish, were selected the most popular actresses.

Pick "7th Heaven," "What Price Glory"

Syracuse.—Chester B. Bahn, dramatic critic of The Syracuse Herald, conducted a fan voting campaign to determine the best films of the year, with the following result:

"What Price Glory," received the ballots of approximately 90 per cent. of the fans participating in the contest. "7th Heaven" drew 76 per cent. of the fan voters. The response was declared to be one of the most fullsome in a project of this kind.

Ned Marin Back From Coast; Talks On New Faces Developed by First National

Ned Marin, assistant to Richard A. Rowland, general and production manager for First National Pictures, is back at the company's home office after eight weeks spent at the studios. In a statement, Marin said: "The next few years will see many new and younger faces on the screen. First National is quietly doing its utmost to develop new talent. Promising work may be expected in the future from such young players of talent as Molly O'Day, Alice White, Donald Reed and Larry Kent."

The last week of Marin's stay in Hollywood was spent with Clifford B. Hawley, president of First National, Richard A. Rowland, Watterson R. Rothacker, managing director of studio activities and A. L. Rockett, West Coast Production Manager, with reference to plans for the new season.

Ned Marin, Assistant to Richard Rowland, First National Vice-president returns east for a stay of several months.

"U" Chain Pepped Up

The Universal Chain Theatrical Enterprises, Inc., has adopted a "promotion-from-the-ranks" policy. A strenuous business drive is now under way. Working under the new cabinet, headed by E. H. Goldstein, the entire chain of houses is being peppep up. A number of men have already been recommended for promotion.

Vonceil Still Going

Vonceil Viking, who is riding on horseback from New York to Los Angeles in the interest of Universal Western pictures, still keeps the road despite an unusual series of mishaps to herself and to her mount. She is now nearing Atlanta, having journeyed from Columbia, S. C., via Batesburg, S. C., and Augusta, Ga.

LEATRICE JOY
in
THE ANGEL OF BROADWAY
with Victor Varconi
Directed by Lois Weber

JETTA GOUDAL
in
THE FORBIDDEN WOMAN
with Victor Varconi and Joseph Schildkraut
Directed by Paul L. Stein

WILLIAM BOYD
in
DRESS PARADE
with Bessie Love
A Donald Crisp Production

THE WRECK OF THE HESPERUS
with Virginia Bradford, Frank Marion, Alan Hale and Sam De Grasse
Directed by Elmer Clifton

THE WISE WIFE
with
PHYLLIS HAVER
Directed by E. Mason Hopper

MONTY BANKS
in
A PERFECT GENTLEMAN

MONTY BANKS
in
FLYING LUCK
Directed by Herman Raymaker

VERA REYNOLDS
in
THE MAIN EVENT
with Rudolph Schildkraut
Directed by William K. Howard

DISCORD
featuring Lil Dagover and Gösta Ekman
Author Dr. Paul Metzbach
Directed by Gustaf Molander

MARIE PREVOST
in
THE GIRL IN THE PULLMAN
An Erle C. Kenton Production

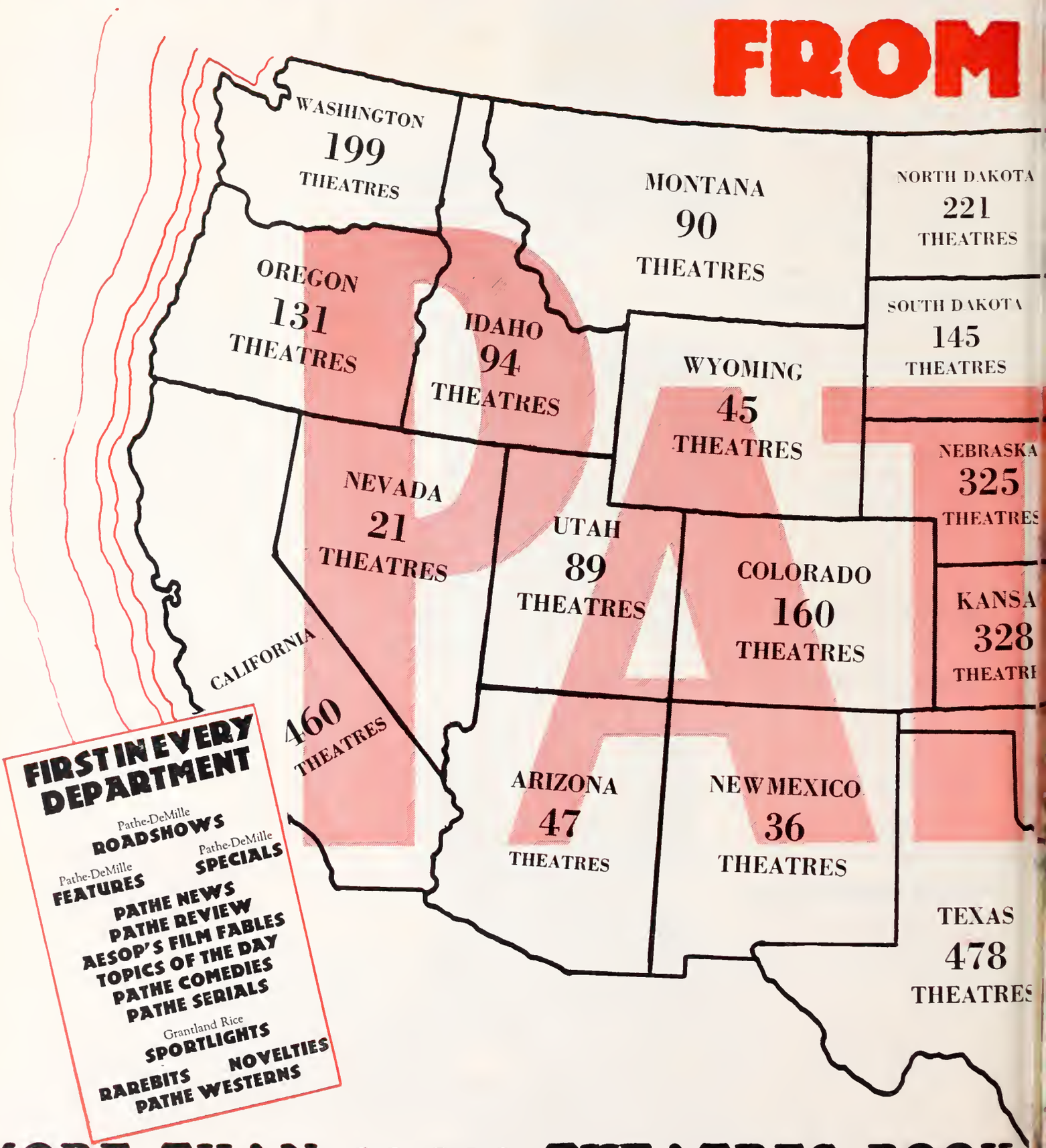
A HARP IN HOCK
with Rudolph Schildkraut and Junior Coghlan
A Renaud Hoffman Production

PATHE PRODUCT CLICKS IN MORE THAN 11,000 THEATRES THROUGHOUT THE COUNTRY

AGAIN the Pathe Rooster crows AND HOW. The conflagration which started on Broadway with the simultaneous showing of 11 Pathe Pictures in 11 first-run Broadway houses in one week has spread like wild-fire over the entire country. Pathe Specials, Features and Shorts are now flashing on the marquees of practically every representative theatre in the entire United States. In big cities and small, wide-awake showmen have been quick to recognize the superior box-office calibre of Pathe Product, and are now participating in a veritable festival of broken box-office records and BIG PROFITS.

Representative of the big first-run theatres playing Pathe's Pictures

THE NATION TAKES FROM



FIRST IN EVERY DEPARTMENT

Pathe-DeMille
ROADSHOWS

Pathe-DeMille
FEATURES

Pathe-DeMille
SPECIALS

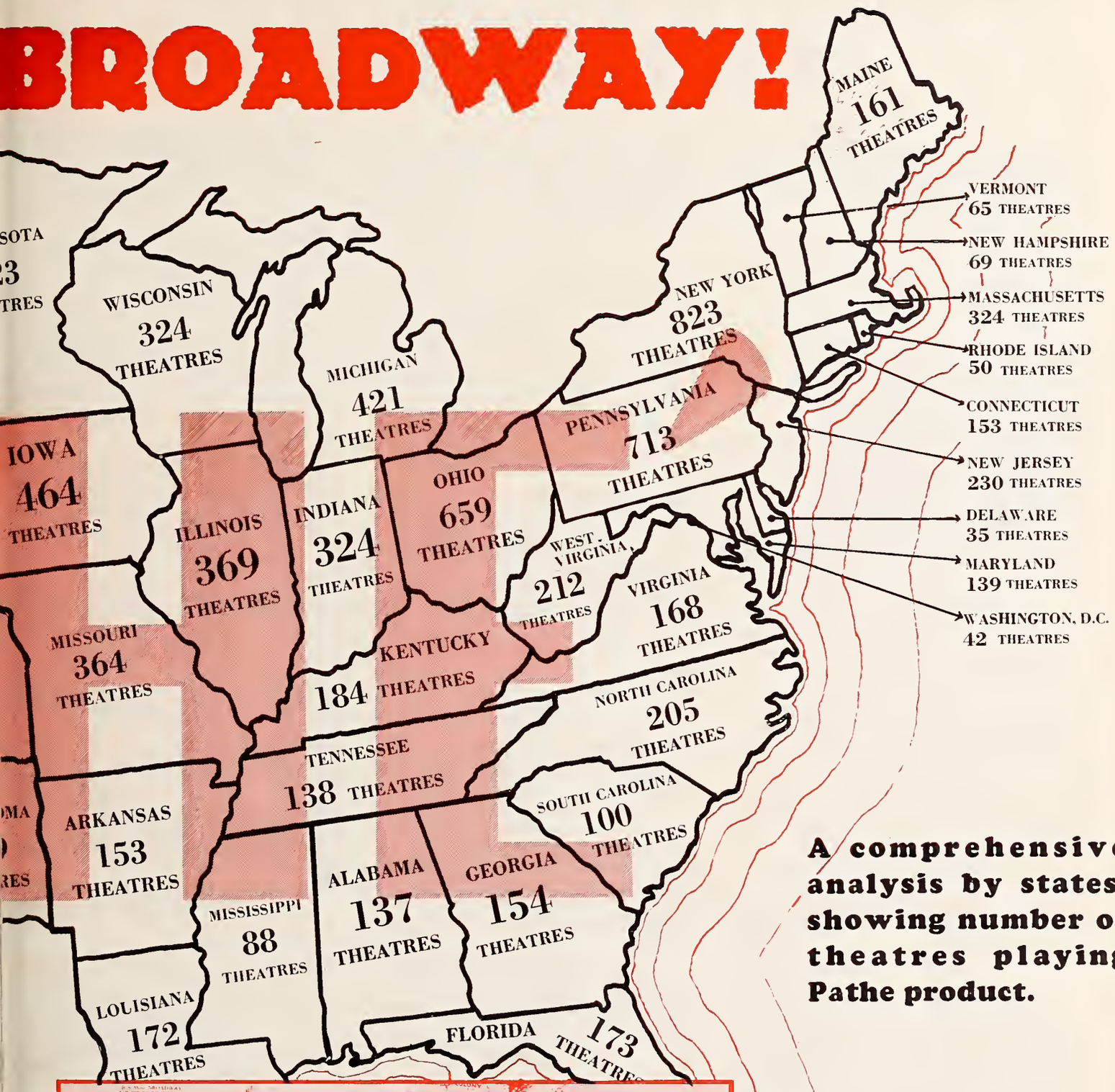
PATHE NEWS
PATHE REVIEW
AESOP'S FILM FABLES
TOPICS OF THE DAY
PATHE COMEDIES
PATHE SERIALS

Grantland Rice
SPORTLIGHTS

RAREBITS **NOVELTIES**
PATHE WESTERNS

MORE THAN 11,000 THEATRES BOOK PATHE PRODUCT FOR SIMULTANEOUS SHOWING THROUGHOUT UNITED STATES

ITS CUE BROADWAY!



A comprehensive analysis by states, showing number of theatres playing Pathe product.

Pathé

EXHIBITORS ACCLAIM PATHE HITS

"GIRL IN THE PULLMAN made favorable impressions upon our Sunday audiences. All short subjects, PATHE WEEKLY, PATHE REVIEW, PATHE SPORT SPECIAL very interesting."

JAMES A. HIGLER
Palace Orpheum Theatre, Milwaukee, Wis.

"THE GIRL IN THE PULLMAN brought howls of delight from our patrons."

JAMES B. McKOWEN, Manager
Hill Street Theatre, Los Angeles, Cal.

"MONTY BANKS in A PERFECT GENTLEMAN is the best picture we have played this season."

HAROLD J. MURPHY, Manager
Hellig Orpheum Theatre, Portland, Oregon

"WRECK OF THE HESPERUS making deep impression at all showings. Splendid sea picture."

FRANK B. SMITH, Manager
Orpheum Theatre, Champaign, Ill.

"Congratulations your splended production WRECK OF THE HESPERUS. Have received unusual compliments. Personally consider it in first rank of dramas of the sea."

E. F. LAMPMAN, Manager
Orpheum Theatre, Des Moines, Iowa

"GIRL IN THE PULLMAN opened Sunday to an absolutely capacity business. Screamingly funny."

C. W. McDANIEL
Granada Theatre, South Bend, Ind.

"MONTY BANKS in A PERFECT GENTLEMAN delightful comedy for any age or class of patronage."

B. F. MOORE, Manager
New Orpheum Theatre, Springfield, Ill.

"MARIE PREVOST GIRL IN PULLMAN greatly appreciated by our Sunday audience."

EDWARD A. FURNI, Manager
Palace Orpheum Theatre, St. Paul, Minn.

"MONTY BANKS in FLYING LUCK one of big laughing units of our current Holiday combination show. Patrons are screaming unrestrainedly."

HARRY E. BILLINGS, Manager
Majestic Theatre, Milwaukee, Wis.

"DRESS PARADE opened here yesterday to excellent business. Press and public acclaim it one of outstanding productions of year."

EVERETT H. HAYS, Manager
St. Louis Theatre, St. Louis, Mo.

"THE GIRL IN THE PULLMAN with MARIE PREVOST corking good comedy."

W. V. TAYLOR, Manager
Orpheum Theatre, New Orleans, La.

"We are showing THE GIRL IN THE PULLMAN this week and from the favorable comments already heard our patrons like it. This picture is a draw. Another PATHE hit is your splendid cover on the Minnesota-Michigan Game."

C. S. WILLIAMS, Manager
Hennepin Orpheum Theatre,
Minneapolis, Minn.

"THE GIRL IN THE PULLMAN considered fine entertainment by our Sunday patrons."

GEORGE BURDICK
Tower Theatre, Chicago, Ill.

"FORBIDDEN WOMAN opened today and received excellent comments. Looks like a winner. PATHE COMEDY, DO DETECTIVES THINK? went over big. These two PATHE subjects make a wonderful program."

H. S. COHEN, Manager
Oliver Theatre, South Bend, Ind.

"Orpheum audiences vigorously applauded DRESS PARADE. Will back up any claim you make for it. Give us more like it."

LEROY WILLIAMS, Manager
Orpheum Theatre, South Bend, Ind.

"MONTY BANKS in PERFECT GENTLEMAN best comedy of its kind we have played in a long time. Big laughing hit."

A. GEORGE GORDON
Palace Theatre, South Bend, Ind.

"Pleased to report favorable comment on THE WISE WIFE."

LOUIS JUDAH, Manager
Diversey Theatre, Chicago, Ill.

"THE WRECK OF THE HESPERUS is one of the best sea dramas we have shown in some time. Our audiences are enjoying it thoroughly."

WM. A. SINGER, Manager
State Lake Theatre, Chicago, Ill.

"An organization that is capable of throwing a rope around Broadway and putting in a year's product in a single week is worthy of the hearty congratulations of the industry. Thanks for making me buy PATHE-DeMILLE."

S. H. ROCKWELL
Detroit, Mich.

"THE WISE WIFE getting much favorable comment from our audiences claiming it to be an un usual good picture."

GEORGE ALLEN, Manager
Golden Gate Theatre,
San Francisco, Cal.

"THE WISE WIFE getting over great here. Excellent combination good cast, good direction and delightfully original story."

ALLAN WASHAUER, Manager
Okland Orpheum, Oakland, Cal.

"RUDOPH SCHILDKRAUT in HARP IN HOCK proving excellent human interest drama to our audience."

HARRY J. BRYAN, Manager
Englewood Theatre, Chicago, Ill.

"DISCORD receiving very favorable comment from our patrons and the press. A production of exceptional merit."

C. S. HARRIS, Manager
Broadway Palace Theatre, Los Angeles, Cal.

"HARP IN HOCK and WISE WIFE two very good audience pictures, backed up with 100% PATHE SHORT SUBJECTS. Your product so far this season most entertaining."

W. J. WELCH, Manager
Belmont Theatre, Chicago, Ill.

"We wish to compliment you on the exceptionally fine photoplay THE FORBIDDEN WOMAN. We have had innumerable compliments from our audiences and dramatic critics. More power to PATHE."

CARL REITER
New Orpheum Theatre, Seattle, Wash.

"MONTY BANKS in A PERFECT GENTLEMAN one continuous laugh from beginning to end."

JAMES P. BRENNAN, Manager
Grand Opera House, St. Louis, Mo.

"We were fortunate in securing two PATHE pictures this week, GIRL IN THE PULLMAN and HARP IN HOCK. Both well liked by our audiences."

G. R. SWAYZE, Manager
Capitol Theatre, Davenport, Iowa

"PATHE feature GIRL IN THE PULLMAN also PATHE NEWS are being heartily enjoyed by our patrons. GIRL IN THE PULLMAN is a hilarious comedy with good laughs."

W. A. BARNES, Manager
New Orpheum Theatre, Vancouver, B. C.

The Complete Perfect Program

Pathe-DeMille
ROADSHOWS

Pathe-DeMille
FEATURES

Pathe-DeMille
SPECIALS

PATHE NEWS
PATHE REVIEW
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TOPICS OF THE DAY
PATHE COMEDIES
PATHE SERIALS

Grantland Rice
SPORTLIGHTS

RARE BITS
NOVELTIES
PATHE WESTERNS

Pathé

Ten December Features Offered By Pathe; Four From De Mille

Three Westerns, Two Comedies, Dramatic Special Complete Big Month

In quick follow-up and support of the exhibitors in over 11,000 cities who played Pathe product in Pathe National Week, Pathe has its complete roster of releases ready for this month, consisting of four DeMille productions, three Westerns, two feature comedies and a dramatic special. The DeMille productions are: "On to Reno," James Cruze's personally directed picture for Pathe-DeMille; "Almost Human," starring Vera Reynolds; "My Friend From India," with Franklin Pangborn and "The Rush Hour," starring Marie Prevost. The Westerns are: "The Devil's Twin," starring Leo Maloney; "The Land of the Lawless," starring Jack Padjan, and "The Desert of the Lost," starring Wally Wales. The feature comedies are Harold Lloyd in "Grandma's Boy," and Monty Banks in "Flying Luck." The dramatic special is "The Golden Clown," starring Gosta Ekman and Karina Bell.

December 4th, "Flying Luck" was released. This feature comedy stars Monty Banks. The story written by Charles Horan and directed by Herman Raymaker, starts Monty off as a correspondence school aviator. He graduates as a master of tail spins and nose dives. Then he joins the army, enters an airplane polo game and surprises everybody.

December 11th, "On to Reno," "Grandma's Boy," and "The Devil's Twin," will be released.

"On to Reno" is James Cruzes first personally-directed production for Pathe-DeMille and gives Marie Prevost a role as a modern young woman who goes to business to help hubby make ends meet. When they face the loss of their little home because of non-payments, wifie tells hubby a thing or two and playfully hands him a newspaper ad offering bargain railroad rates to the divorce colony at Reno. She goes off to the office in a huff. Her lawyer-employer is handling the divorce case of a woman who offers a $1000 to any woman who will go to Reno for her.

Cecil B. de Mille, Director General of Metropolitan and de Mille Productions, four of whose products are ready for showmen this month.

Phil Reisman, General Sales Manager of Pathe, who booked over 11,000 theatres for National Pathe week.

The young wife accepts with a hope of saving her home with the check, but her sudden trip to Nevada complicates matters, particularly when her husband, as well as the other husband in the case, arrives.

"The Devil's Twin" is a Pathe Western, starring and directed by Leo Maloney. This story is unusual in the fact that there is a very important character that never exists. The villains in trying to cover up their acts blame "Honest John" Andrews, a horse trader portrayed by Maloney. When pressed by the law, they protect themselves by saying it was Andrews or a man who looked enough lige him to be his twin.

Upon learning of this, Andrews accuses his twin brother of the crimes when the sheriff confronts him. Trough a series of celverly devised and executed scenes, Maloney plays Andrews and his "twin" who is really Andrews and brings the theme to a startling climax.

"Grandma's Boy" is a feature comedy offering Harold Lloyd in a most likable characterization. 'Uuff sed.

"The Rush Hour" is a Marie Prevost starring vehicle, directed by E. Mason Hopper. Marie is seen as a clerk in a big steamship ticket agency who is romantically inclined and whose environment cultivates a desire to travel.

One day, when Marie is sent aboard a steamer to deliver tickets, she decides to stowaway. Schemers aboard cultivate her friendship and she becomes entangled in a scheme to mulct a millionaire. She arrives in the Riviera and leads an exciting life. Meanwhile, her sweetheart, Dan Morley, arrives abroad in his search for her and eventually Marie agrees to go back home and become Mrs. Dan Morley. Harrison Ford, Seena Owen, Davis Butler and Ward Crane complete the cast.

At Holiday Season

December 18, "My Friend From India," "Almost Human," "The Golden Clown," and "The Desert of the Lost," will be released.

"My Friend From India" is a farce comedy featuring Franklin Pangborn and Elinor Fair, directed by E. Mason Hopper.

"Almost Human" is a dramatic subject from the DeMille Studios, starring Vera Reynolds. Clara Beranger adapted it from a Richard Harding Davis story. Frank Urson directed. A parallel theme runs through the story. One concerning human beings, the two principals; the other devoted to the destinies of their dogs. A unique angle is that one of the dogs, Pal, tells the story by barking the titles.

"The Golden Clown" is a circus which story opens in the European provinces under the big top and many important scenes transpire amid the bayety of Paris. The theme concerns the rise to fame of Joe Higgins, the musical clown of the Circus Bunding, whose genius makes him the rage of Paris and the romance which alternately spurs on and degrades him.

"The Desert of the Lost" stars Wally Wales under the direction of Richard Thorpe in a Walter J. Coburn story. Wally portrays an American cowboy running away from a crime that he did not commit.

December 25, "The Land of the Lawless" will be released. Jack Padjan stars in this Western, which is his initial stellar vehicle. Thomas Buckingham directed. Padjan plays a wondering cowboy who arrives in a town a total stranger and totally broke. He gets a drink at the hotel by agreeing to seek a job with the next man to enter the door. Kelter, a merciless bandit, enters and Padjan unknowingly joins an outlaw band. Upon learning the identity of his boss, he seeks to break away but a pointed revolver answers no. He stays with the band until he seizes a chance to save a girl and her father from the cruelty of Kelter's gang. Then he breaks away and saves the day and wins a bride. Tom Santschi, Joseph Rickson, Charles Clary, Vivian Winston, Frank Clark, Duke Lee and Otto Fries are in the cast.

John C. Flinn, Pathe Vice-President, who has been backing up the Company's product with ticket-selling ideas.

Harry Scott, General Sales Manager of Short subjects for Pathe.

'PROPAGANDA TABOO' SAYS DE MILLE

Entertainment Only, Hollywood's Principal Objective

NOTED DIRECTOR ANSWERS CLAIMS

"Hollywood is interested in producing entertainment — not in issuing propaganda."

Such is the reply of Cecil B. DeMille to charges from foreign countries that American pictures represent a studied attempt to spread American propaganda throughout the world.

In proof of the absurdity of such contentions, DeMille points to Leatrice Joy's latest starring picture, "The Blue Danube," which is being filmed at the Pathe-DeMille Studio through the co-operation of players, writers and technicians of half a dozen nationalities, and has Austria for a dramatic background.

The star and the scenarist, Harry Car, are the only two Americans prominent in the producing unit. The story was written by John Farrow, and Australian, who put into words the theme of a melody written by the great Austrian composer, Johann Strauss, "The eBautiful Blue Danube;" Joseph Schildkraut, who plays a difficult characterization as a hunchback, is Roumanian, and Nils Asther, cast in the romantic lead opposite Miss Joy, is Swedish. Others prominent in the supporting cast are Seena Owen, who is Swedish also, Albert Gran, Danish, and Frank Reicher, a German. One of the cameramen is Italian, and Paul Sloane, the Director, is of Russian descent.

"If we took the time to inject any propaganda into the delightful romance of 'The Blue Danube,' the League of Nations would have to decide just what nation should be exploited." remarked DeMille." 'The Blue Danube' is typical of American pictures in this respect. Hardly a picture is produced in Hollywood without the valuable ideas and assistance of men and women from foreign countries. Our one aim is to make pictures that will be entertaining, and that will be well received in any country in which they are shown.

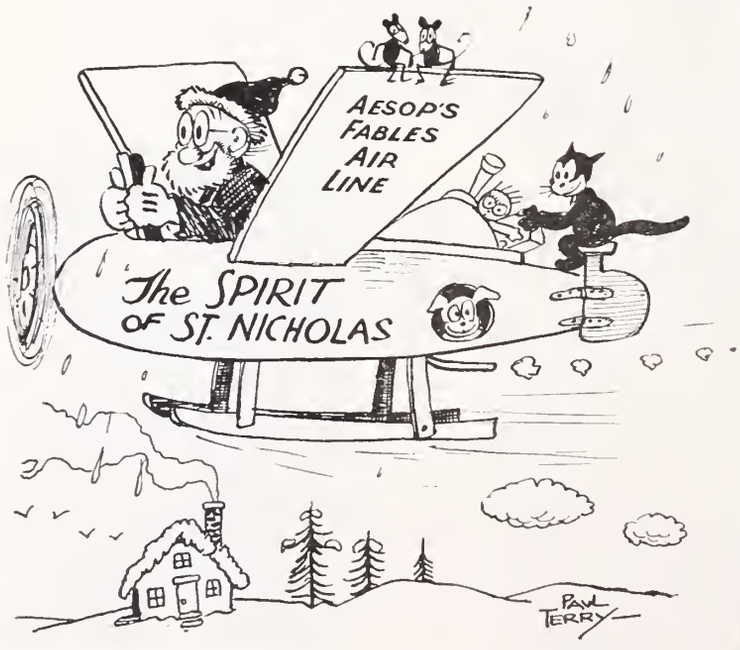
"Propaganda seldom is interesting," concluded Mr. DeMille, "and what is uninteresting is taboo in Hollywood.

Largest Film Stage

What is claimed to be the largest motion picture stage in the world is located at the DeMille Studio. It is 315 feet long, 145 feet wide and has an overhead clearance of 40 feet. It covers more than an acre.

The $24 Island a Hit

"The $24 Island," a one-reeler made by Robt. Flaherty for Pathe release, was the topic of much favorable comment, following its showing at the Roxy. It covers the genesis of Manhattan.



Scene from "Christmas Cheer", the season title of an Eesop Film Table now in the making for Yuletide release by Pathe.

Pearson Made Chief of Tribe of Navajos in Grand Canyon

Hail Elmer Pearson, Pathe's Vice-president, as "Chief Many Eyes", an honor accorded him by the Navajo tribe, similar to that bestowed on Pres. Coolidge.

Pathe Vice-President Decorated With Chief's Head Dress

Elmer Pearson, First Vice-President of Pathe, was accorded honors by the Navajo Indians similar to those bestowed on President Coolidge last summer by a tribute in Dakota. On December 9th some two thousand Indians assembled at Shinomu Altar, Arizona, for the purpose of crowning Mr. Pearson with the Eagle Head Dress as "Chief Many Eyes" of the Navajos.

The tribe, in full war regalia, danced to the beat of tom toms and an ancient ceremony that lends itself to the Pathe trade-mark, the Rooster, was enacted. Indian horsemen galloping across the desert attempted to lasso a rooster buried in the sand to its neck. The rooster had been picked by the Indians as the one that most resembles the famed Pathe screen trademark, chosen twenty years ago by that organization because it had been considered an emblem of victory by the Gauls.

Following the tribal dances and rituals the pipe of friendship was passed around among the chiefs and the Pathe executives.

The Navajos then witnessed the shooting of some scenes on "Menace," a Pathe-Bray production, directed by Elmer Clifton, whose background is the Grand Canyon and picturesque scenary along the rim of the Canyon.

'Cop' Clicks as B. O. Title

The Pathe-DeMille Studio plans to bring to the screen the heroic achievements of the metropolitan police force in "The Cop," according to announcement from William Sistrom, General Manager.

Hector Turnbull, producer for DeMille, is making preparations for the filming of this epic of the police, which is scheduled as a Pathe-DeMille Super-special. The story brings forth the drama in the lives of those whose duty it is to protect their fellow men by the vigilant enforcement of law and order.

According to Turnbull, it is undecided whether "The Cop" shall be filmed in New York or Los Angeles, while, the possibilities are that several large cities may be used as locales.

This second venture into the realm of the uniformed production was inspired by the success of Pathe-DeMille's "Dress Parade," a story of West Point.

"Hold 'Em Yale" for Rod

With "Stand and Deliver," Rod LaRocque's newest starring picture for Pathe-DeMille, fast nearing completion, preliminary preparations are now under way for his next, "Hold 'Em Yale," which Hector Turnbull is to produce.

Ford Opposite Prevost

Harrison Ford, cast opposite Marie Prevost in many of her successes, is again her lead in "A Blonde for a Night."

Burke, Pollard Featured

Johnny Burke and Daphne Pollard, both of vaudeville fame, are featured players in a new Mack Sennett athletic comedy for Pathe.

Franklin's Understudy?

If "early to bed and early to rise, makes a man healthy, wealthy and wise," Rod LaRocque should enjoy all three. While working in a picture LaRocque is said to arise at six each morning and retire before ten each night. At present he is starring in "Stand and Deliver," which Donald Crisp is directing for Pathe-DeMille.

Pathe Suggests New Scheme in Big Name Shorts Comedy Bills

All-comedy short feature programs have proved box-offiice draws for the alert exhibitors who have cashed in on this showmanship idea advanced by Pathe some months ago. Now Pathe offers another development of the all-comedy idea, still a fun bill of short features but with a "big name" idea which offers the exhibitors something sure-fire for the lights, lobbies and newspaper ads.

Picture Charlie Chaplin, Harold Lloyd, Harry Langdon and Will Rogers on the same bill and displayed in the incandescents. Will it draw the fans in? Any true showman will give you a most positive answer and smile at the "natural" draw he has lined-up for his house.

Pathe has numerous comedies with the big time quartette named above and suggests the following sample program just to give an idea of what may be played on a "Big Name All-Comedy Program":

Charlie Chaplin in "Sunnyside," produced by Chaplin — 2 reels;

Harold Lloyd in "From Hand to Mouth," produced by Hal Roach — 2 reels;

Harry Langdon in "Fiddlesticks," produced by Mack Sennett — 2 reels;

Will Rogers in "Winging Around Europe," produced by C. S. Clancy — 1 reel;

Pathe News, last minute news of world events.

Mack Sennett is a name with draw value equal to that of the big comedy stars and Pathe suggests headlining "A Mack Sennett Comedy" on the big name bills.

"DRESS PARADE" SMASHES RECORDS

Mack Sennett, whose name on an all short program is a draw for picture goers.

Los Angeles Exhibitor Capitalizes Picture's Selling Points

To Louis J. Golden, Manager of the Boulevard Theatre, Los Angeles, goes the credit for staging an intensive and intelligent exploitation campaign on "Dress Parade," the Pathe-DeMille special woven around life at West Point, that was in a good measure responsible for breaking all attendance and money records at the theatre.

The spirit of the production, the splendor of the famous military academy, and its timeliness in patriotic appeal were incorporated in the campaign. Every available military factor was brought into play. There were parades of gayly bedecked automobiles, band and song tie-ups, personal appearances of William Boyd, the star, and Donald Crisp, the director, window displays, and a special guest night to which 200 army officers were invited through personal letters signed by Harold B. Franklin, president of West Coast Theatres. A feature of the special guest night was the firing of a salute to several of the generals as they arrived, the cannon being manned by three army gunners.

Fourteen Reo automobiles were in the parade, which traversed the down-town section. The U. S. Military Band was picked up at Fort MacArthur and played along the route, giving a short concert in front of the theatre in the early evening. A motorcycle escort headed the parade. For the entire week's run a ballyho of three men in West Point uniforms, driven about the city in a Reo runabout, was used. One hundred army "A" boards, supplied by U. S. Army, were placed in advantageous locations all over the city. Two motion picture cameras and a still camera shot photos of celebrities as they arrived at the theatre.

Weight to Direct Midnight Madness

Harmon Weight, who directed "Drusilla with a Million," has been signed by the Pathe-DeMille Studio to make "Midnight Madness," according to announcement from William Sistrom, general manager of the DeMille plant.

Weight also handled the megaphone on "Three Wise Fools," "Ramshackle House" and others.

"Midnight Madness," adapted from the Daniel Rubin play "The Lion Trap," by Robert N. Lee, is Hector Turnbull's initial production under the Pathe-DeMille banner.

Jacqueline Logan portrays the featured role, having appeared in prominent characterizations in "The Wise Wife," "The Blood Ship," the title role in "The Leopard Lady," and Cecil B. DeMille's "The King of Kings."

Cameo Using Pathe's "Lloyd" for Holidays

Pathe pictures continue to command Broadway screens, following the tremendous showing during the recent Pathe week when eleven theatres used films of the rooster brand. A Pathe feature comedy, "Grandma's Boy," starring Harold Lloyd, will open on December 17 at B. S. Moss' Cameo for a run. Other films on this all-Pathe screen bill will be "Calcutta," special geographical subject and the latest issues of Pathe News.

The new edition of "Grandma's Boy," which is the first full-length feature comedy made by the star, is a box office bid for holiday business.

Mildred Davis appears opposite Harold and Dick Sutherland and Charles Stevenson contribute the fun directed by Fred Newmeyer. Hal Roach produced the feature and wrote the story in collaboration with Jean Havez and Sam Taylor.

Hopper to Europe

Director E. Mason Hopper, now making "A Blonde for a Night" for Pathe for his sixth screen comedy within the past twelve months, will embark for Europe early next year in search of material. A connoisseur of the arts and a devout student of the European classes, Director Hopper manages to go abroad periodically to gain new ideas and information for subsequent productions.

Canyon Unit Active

Despatches received at the Pathe Exchange state that the thirteen members of the Pathe-Bray Expedition who reached Lees Ferry after being lost for two weeks in the Grand Canyon had recovered from their terrible experiences and entered the gorge again Friday to complete their five hundred mile course.

Xmas Table Issue

Pathe has in work, and almost completed, an issue of the Paul Jerry Film Tables, to meet the Yuletide spirit, during the holiday season. Kings."

Roxy thought so much of "Twenty Four Dollar Island", of which the above is a scene, that he surrounded it with an exclusive presentation, Robert Flaherty made this unusual treatment of Manhattan's growth, for Pathe.

Tempo a Feature of "The Red Mark"

Tempo, the time-beat that has lifted several great photoplays to added distinction, again will be in evidence on the screen with the release of "The Red Mark," James Cruze's personally directed production for Pathe.

Psychology students contend that the rolling rythm of the miles of wagons had much to do with the unequalled success of the Cruze epic, "The Covered Wagon."

"The Red Mark" tempo is slow and unbroken — the prisoners' tread. It is shuffling, never-ending and fully expressive of the sinister atmosphere of the prison colony in which the story is laid.

PATHE STUDIOS HUM AT TOP SPEED

Executives Conferring on Next Season's Production

To Pick 40 Stories from Big Mass

A stroll around the Pathe-DeMille studios in Culver City, California, these days, is a lesson in world geography and world affairs, for within the confines of the lot one may start in an old Austrian castle on "The Blue Danube," step over into the loop in "Chicago," visit the reformatory where "The Godles Girl" is held, or the prison colony at New Caledonia where "The Red Mark" is being made, sit through a performance of the European circus in "The Leopard Lady," walk the steel beams of the partially completed "Skyscraper," with Bill Boyd, climb through the mountains of Greece with Rod LaRocque in "Stand and Deliver," or watch the big blue team play football in "Hold 'Em Yale."

Main Essentials

Every one of these pictures is backed by the main essential of every good picture—a real story. For more and more Hollywood is becoming convinced that, after all, the story is the thing. Right now, Elmer Pearson and John Flinn, Vice-Presidents of Pathe, and Phil Reisman, the General Sales Manager, are conferring with DeMille and his associate producers, Ralph Block and Hector Turnbull, and with Studio General Manager, William Sistrom, about the stories for next season's product.

When the conference started there were, perhaps, eighty good stories to be considered; of these, perhaps forty will be selected before the conference ends. Eoch of these stories must pass the tests of entertainment value, marketability and exploitation merit. But these are for the future.

Phil Reisman says that "Chicago," which will follow "The King of Kings" into the Gaiety Theatre in New York within a few weeks, is "The greatest picture made by any company this year."

De Mille Starting Film

Cecil DeMille, himself, is starting production on "The Godless Girl," a story based on the reform institutions for the younger generation. He is receiving, every day, letters and telegrams from Governors and legislators all over the country commending his idea in producing this picture and telling him that its benefit to the American people should be incalculable.

The cast contains no stars, no famous cinema names. Perhaps the best known person in its is the leading woman—Lina Basquette—whose most recent screen appearance was in "The Serenade," with Adolphe Menjou. All the players in the cast are young, the leading man being George Duryea, who was one of the Abies of "Abie's Irish Rose."

Down in the Grand Canyon of Arizona another company, under the direction of Elmer Clifton, is making the Pathe-Bray picture "Menace," in which the star role is played by the rushing Colorado River, which tumbles its way over rocks and rapids for more than 600 miles between Lee's Ferry, Arizona, and The Needles, California.

William Sistrom, General Manager of de Mille and Metropolitan Studios.

A few parties have attempted before to navigate this stream and not one has come through without some casualties. Heading this company are John Boles, who recently played the lead in "Shepherd of the Hills" and Miss Donald Blossom.

James Cruze is completing "The Red Mark," a grim, gray tragedy of the famous prison colony at New Caledonia. Another star is in the making in this production, for Mr. Cruze is featuring Nina Quartaro, a girl comparatively unknown to the screen. The most striking role of the picture, however, is played by Gustav von Seyffertitz, one of the greatest "heavies" in pictures.

When he is not on the lot William Boyd is skipping gayly along the steel beams and girders of a towering but uncompleted building in Los Angeles. Howard Higgin is directing this and Boyd has, as his leading woman, Sue Carol, one of the prettiest girls on the screen.

Some of these pictures are practically finished and ready for shipment, among these are "The Leopard Lady," the European circus story story with Jacqueline Logan featured; "The Blue Danube," a continental romance based on the famous Strauss waltz of the same name, with Leatrice Joy as the star; "Stand and Deliver," in which Rod LaRocque has the role of a British aviator who turns Greek bandit; "The Night Flyer," William Boyd's latest, which is a thrilling Frank Spearman railroad story supervised by James Cruze and with Jobyna Ralston playing opposite him.

Mystery Picture

Pathe also has in the works a "mystery picture." This does not mean, necessarily, that the picture contains a mystery, but simply that the studio officials are very mysterious as to what it's all about. All that has been divulged is that the title is "Sintown" and that the leading roles are played by Hugh Allen, who scored so heavily in "Dress Parade," and Elinor Fair. Gordon Cooper, who has been assistant to William K. Howard, is making his debut as a director with this picture and Mr. Howard is supervising.

Mr. Howard, himself, is starting, almost immediately, "His Country," a story of the Americanization of an immigrant with the leading roles being played by Rudolph Schildkraut and Louise Dresser.

Rupert Julian is directing Vera Reynolds in "Walking Back," a screen version of "A Ride in the Country," George Kibbe Turner's Liberty Magazine serial of bootlegging and their feuds.

TWO IDEAS FROM KEITH'S PALACE THEATRE, CLEVELAND, ON "THE DRESS PARADE"

On the left is a recruiting booth, in red, white and blue, for the recruiting service, while on the other end is a file of home made soldiers used in the lobby work. In between is the Marquise of the house with the 24-sheet put to good use. This was Pathe week in Cleveland, and just beyond the Palace you can see "The Desired Woman" at a Loew theatre.

"Gilda Gray Dazzling"

San Francisco Chronicle

"Gilda Gray dazzling. Picture holds much suspense. Is well made and interesting."

—*Los Angeles Chronicle.*

"Gilda Gray Pantages Hit. She is attractive and alluring. Inimitable Gilda. A spectacular climax."

—*Los Angeles News.*

"If you like a tinge of the oriental in your romance, then you're sure to find entertainment in this one. You'll have your money's worth."

—*Los Angeles Examiner.*

"The film gives Miss Gray ample opportunity to act—although to draw the line between dancing and acting with Gilda Gray is a difficult business. Her dancing IS drama enough."

—*Los Angeles Call & Post.*

NOW BOOKING!

Samuel Goldwyn presents

Gilda Gray

with Clive Brook

in "The DEVIL DANCER"

by Harry Hervey

A FRED NIBLO PRODUCTION

UNITED ARTISTS PICTURE

Keeping Up with the Joneses

--it's a lead-pipe cinch when you have these side splitting two Reelers on your program!
This most famous comedy family in the world is making

millions laugh

daily in the columns of hundreds of newspapers in every part of the country!

Tell the fans you've got "KEEPING UP WITH THE JONESES"—you'll be surprised how the info will count at the box office!

13 in the series
2 reels each
Made from "Pop" Momand's famous newspaper comics syndicated in hundreds of newspapers thruout the country.

STERN BROTHERS
COMEDIES-
Released by
UNIVERSAL

Release Dates Set For First National Month

Ned E. Depinet, general sales manager for First National, has set the release dates for the five productions scheduled for January, which will be known as Firts National Month.

"The Love Mart," the Billie Dove-George Fitzmaurice special, has been set for December. "The Private Life of Helen of Troy," opening at the Globe Theatre, New York, at $2.20 top, Dec. 9th, has its release in January.

The dates of releases follow:

Jan. 1, "The Shepherd of the Hills;" Jan. 8, "The Private Life of Helen of Troy;" Jan. 15, "French Dressing;" Jan. 22, "Sailors' Wives;" Jan. 29, "The Noose," Richard Barthelmess' new stellar vehicle from the stage play by Willard Mack and H. H. Van Loan.

Burton and W. Dugan Signed to Long Term

William LeBaron, vice president in charge of production at FBO Studios, has signed Beatrice Burton, serial writer, and William Francis Dugan, successful playwright and song composer, as members of the FBO writing staff. These two writers will begin work immediately on original stories to be produced on next year's program by the company.

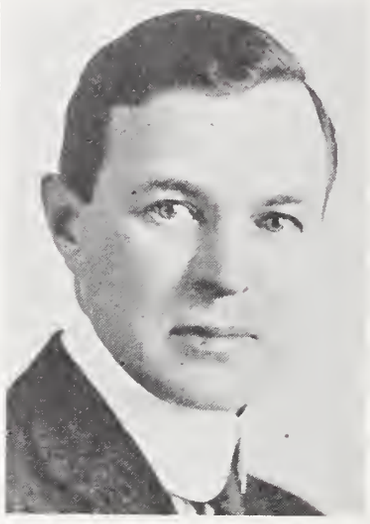
St. Louis Tie-Up Joins Distributors

St. Louis.—One of the biggest deals involving local film distributing organizations here was closed when the Premier Pictures Corp. was merged with the St. Louis Film Exchange.

The merged concern will operate under the Premier Pictures Corp., but a new corporation will be formed under that name to cover the transaction, it is understood. Nat E. Steinberg, T. Tobin and Claude W. McKean will continue as the officers of the Premier Pictures Corp. and directors of its affairs and wil also own half the stock in the merged exchange.

"Broncho" Anderson Sues Essany Films

Chicago.—G. M. (Broncho Billy) Anderson, formerly a part owner of the Essanay Film Co., has filed suit for $500,000 against the company and its president, George K. Spoor, in the United States District court, it was revealed today. Anderson seeks restitution for alleged profits due him as a result of litigation and compromises made between the company and Charles Chaplin.



C. F. Chandler, whose stirring advertising on First National films, has attracted the trade's attention to the company's product.

'Flying Romeos' for Murray Syndey film

"Flying Romeos" is the title selected by First National for the picture now nearing completion, in which Charlie Murray and George Sidney are featured. It went into work under the provisional title of "Down Went McGinty." Mervyn LeRoy directed.

Clergy Slamming Sunday Openings

Sunday movinb picture performances were severely condemned in a pastoral letter addressed to the Roman Catholic clergy throughout Quebec and Eastern Ontario.

The letter is signed by 17 archbishops and bishops of the verious diocese and the epistle calls upon all Roman Catholics to avail themselves of all lawful means to banish Sunday shows.

Maria Corda Here

Maria Corda, who has just completed her first American made motion picture, arrived in New York to attend the Broadway premiere of her initial American film vehicle, "The Private Life of Helen of Troy," a First National special.

Story for Beery-Hatton

"Wife Savers" has been chosen as the title of the next Paramount comedy starring Wallace Beery and Raymond Hatton.

Incorporations

Albany.—Fischer Playhouse, Cambridge, $20,000 capitalization; Lew Fischer, Ft. Edward; Al Barton, Ticonderoga, and Charles M. Putnam, Port Henry. Johnsonburg Theatre Corp., Jamestown, $30,000; Marshall W. Peterson and Charles Lundquist, Jamestown, and John Friburg, Johnsonburg, Pa. Savoy Theatre Corp., Buffalo; Dewey and Phyllis B. Michaels, and Frank D. White, all of Buffalo. Whitbar Co., Inc., $15,000, Wilhelmina J. Bossong, Katherine Noser, Marie Speidel, New York city; Boro Park Theatre Corp., Charles B. Paine, Helen E. Hughes, Samuel Sedran, New York city; Kimasi Amusement Corp., $10,000, Jonas King, Isaac Silverman, Benjamin Marks, New York city; The Diversion Corp., Dwight D. Wiman, M. I. Trimble, John F. Wharton, New York city; Hilson Enterprises, Inc., $25,000, Melville H. Cane, Pincus Berner, Jacob N. Robins, New York city.

USE "U" BILL IN TRIBUTE TO LAEMMLE

The new Fischer-Paramount Theatre, a 1400 seat atmospheric theatre of the most modern type, threw open its doors several days ago in Oshkosh, Wis., and, as a tribute to Carl Laemmle, whose home town in Oshkosh, presented a 100 per cent. Universal program of pictures.

The feature picture was Reginald Denny's latest special, "Ou Your Toes," to be released sometime in December. The Oshkosh showing was the first regular public showing of this feature in any theatre and thus was a world premiere of the forthcoming Denny production. Other pictures on the programa were, "The Newlyweds' Christmas Party," an "Oswald," cartoon comedy, and the International Newsreel.

"Wings" in Bklyn. Dec. 19

"Wings" will open a limited engagement at Werba's Theatre, December 19. The film will be presented with the Magnascope (triple sized screen), airplane and machine gun sound effects.

S. M. P. E. to Meet On Coast Next April

L. C. Porter, Edison Lamp Works, Harrison, N. J., Secretary of the Society of Motion Picture Engineers, announces that the Spring meeting of the Society will be held in Hollywood some time during next April, exact date to be given later.

This Week and Next

Just How Far East Does Westco Come? Seems to be Covering Lots of Ground

Bebe Daniels and Charles Paddock Can't Go In for Long Runs: He's a Sprinter

Mae Murray Comes Back in Merry Widow But Rip Van Winkle Would be Better

Howard Dietz Gives New York Stiff Neck Parading a Captive Balloon for "Love"

ADD the Capitol to the list of houses where they think more of the patron's comfort than the leader's advertisement. They drop the orchestra well down as soon as the overture is done.

●

A RECENT headline runs "Too many picture actors." Depends on what you mean by actors. Some think there are too few.

●

HANK FORD is no showman. He could have made a million dollars showing the new Fords at ten cents a head. No picture press agent would have passed up that bet.

●

WESTCO has 45 theatres in Wisconsin. Just how do they figure that West Coast idea in Los Angeles? They'll be buying the Poli circuit next. Westco must mean the west coast of the Atlantic Ocean.

●

THEY are going to take Eddie Hyman's shows over a circuit after they leave the Mark-Strand, Brooklyn.

●

JUST finding out what we told you years ago. Those Hyman shows are put together to give real satisfaction. And they don't cost a million.

●

SEEING Walter Vincent, of Wilmer & Vincent, at an opening the other night reminded us of the time Walter came down from Utica in a motorboat.

●

THE motor went dead in the middle of Tappan Bay in the Hudson and Walter had to paddle half a mile to shore.

●

THAT was bad enough, but the only thing he had for a paddle was a small frying pan. Wonder if he remembers.

●

THERE may be a studio "vacation", but it will be no picnic. And it looks like a fine opening for Equity.

●

MORE power to the movement in the A. M. P. A. to persuade the newspapers to hire critics who are at least in sympathy with the pictures.

●

THE man with a perpetual grouch against everything but U-F-A has no place on a newspaper as its film critic.

●

THE only way to follow some papers is to "copper" the criticisms. If the critic says it's a good show — lay off.

●

HOWARD DIETZ might be excused for wondering if the Pathe-Bray expedition was not stealing his lost in the desert stuff.

WHAT will some papers do for headlines if the Pathe-First National merger ever does eventuate? It has been a dependable lead story for months.

●

MAE MURRAY is coming back to the picture houses, but not on the screen. Why not in "Rip Van Winkle"? She's been out a long time.

●

JUDGING from some of the still photographs, we gather that "Helen of Troy" is going to be a $2 picture.

●

OF course you can't tell everything from the stills, but with a fair break it should have Mack Sennett and Florenz Ziegfeld green with envy.

●

THOSE box office grosses may be all right when they are accurate, but when they vary as much as $3,000 from the actual figures, they don't mean anything.

●

GERMANY has reduced its contingent figures, and will cut down importations. That's what we get for bragging up the U-F-A.

●

IT is reported that Bebe Daniels and Charles Paddock will do a vaudeville term. Probably split weeks, for you can't expect a sprinter to go in for long runs.

●

A CAPTIVE baloon that was used to help out the opening of "Love" was responsible for a lot of stiff necks in New York lately.

●

DOWN around Times Square it was seen for what it was, but half a mile away it was mistaken for a Navy blimp on a bad souse.

●

AS one man puts it, the pictures used to be run by men who knew something about pictures but little about business. Now its being supervised by bankers who know darned little about pictures.

●

EVENTUALLY we'll arrive as to two-phase man who knows pictures and business — real solid business.

●

FEDERAL Trade Commission finds about seventy unfair business methods in picture business. They lack imagination. Pete Harrison uses more than seventy as a preamble.

●

A WELL known picture man who has an out of town job, has been looking around for a chance to stay in New York this Winter.

●

"NOT a Chinaman's chance," he complains. "They won't believe I'm serious. Last man I asked said 'Whose eye did you spit in?' and seemed to think it was funny."

●

THE other day we saw a girl in a taxicab. Her skirts covered her knees. Both feet were on the floor. And she wasn't smoking a cigarette. Now you tell one.

●

JIM CRUZE wrecked an entire train to make a Pathe picture. We've known directors who could wreck the entire picture.

Epes W. Sargent.

Moe Silver, who succeeded the late Walter Hays as Treasurer of the Stanley-Mark Strand Theatre Corp.

ALLVINE FOR FOX AD POST

Glendon Allvine, for several weeks at the coast assisting W. R. Sheehan, Fox Vice-President, is due East on December 16, to take the post of Director of Advertising. Vivian Moses, who has occupied this post for the past eight years, and recognized as one of the leading publicists in the field, would not speak of his future plans, which is generally supposed to be at an important post elsewhere with the company.

Sheehan, Wesco Director

Winfield Sheehan, vice president and general manager of Fox, was elected to the Board of Directors of West Coast Theatres, Inc.

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MOVING PICTURE THEATRE MANAGERS INSTITUTE, Inc.
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Paramount Reaches Peak in Production With 23 in Work

Paramount is in the throes of a production record, with fourteen pictures simultaneously in various stages of work and nine being made ready for filming after the first of the year.

The pictures now being made include: "Abie's Irish Rose," "The Last Command," "The Wedding March," "The Legion of the Condemned," and "Gentlemen Prefer Blondes."

Production has just started on a picture to star George Bancroft, "The Traveling Salesman," "Feel My Pulse," "Doomsday," and a new Esther Ralston starring picture.

Pictures being prepared for release are: "Beau Sabreur," "Two Flaming Youths," "The Secret Hour," "Under the Tonto Rim," and a new Wallace Beery-Raymond Hatton comedy not yet titled.

Pictures being prepared for filming after the first of the year include "Red Hair" to star Clara Bow, a starring vehicle for Adolphe Menjou, a comedy-melodrama for Beery and Hatton, an Easther Ralston picture "Devil-May-Care," a new untitled starring picture for Pola Negri, "Quick Lunch" for W. C. Fields and Chester Conklin, "Nightstick" to star George Bancroft, and an Ernest Lubitsch picture to star Emil Jannings, "The Patriot."

Three pictures being made by associated production units for Paramount release, are: "Speedy," starring Harold Lloyd; "Tillie's Punctured Romance," Christie comedy special, starring W. C. Fields, Chester Conklin and Louise Fazenda, and "The Pioneer Scout," starring Fred Thomson.

MEIGHAN ALL SET WITH CADDO PROD.

As originally announced here last week, Thomas Meighan's next and last two pictures for Paramount will be financed and produced by Caddo Productions and released by Paramount.

At the completion of his contract, Meighan will make five more pictures for Caddo, these to be released through United Artists.

Tiffany-Stahl Changes

General Sales Manager Ed. J. Smith of Tiffany-Stahl has made the following appointments in the sales force: Allan Moritz, to manage the Pittsburgh office; Charles Weiner to manage Cincinnati; James Beal at Portland; A. Gage in charge of the Seattle office.

Mysteriously Missing

Omaha, Neb., Dec. 5.—Mystery surrounds the disappearance of Charles Gurney, exhibitor at Estherville, Ia.

Lya de Putti, exotic German screen star, is en route to America, to appear in productions

M.P. Club Directors in 1st Official Meet

The first official meeting of the Board of Directors of the Motion Picture Club of New York was held Tuesday at the Hotel Astor. A resolution was passed, confirming the action of the temporary officers in limiting the charter memberships, which carry a $100 initiation fee, to two hundred members.

A further resolution was passed, calling on the president to appoint immediately the following permanent committees: Membership, Entertainment, House, Finance.

Gliese Settles with Fox out of Court

Rochus Gliese, now under contract to Gil Boag, manager, and husband of Gilda Gray, and who performed all the art work of "Sunrise," has settled his $100,000 suit against the Fox Film Company.

Gliese's suit was based on an erroneous statement appearing in one of the trade papers crediting another with the work. A letter addressed to Gliese by Sol M. Wurtzel admits the error and makes amends with an apology. On the strength of this, the suit has been discontinued. Gliese has been retained by Gil Boag for the art work on a forthcoming production, and is now in New York assisting in story selection.

Rob No. Car. Theatre

Rocky Mount, N. Car.—Manager W. E. Armstrong of the Manhattan, here, reports the theft of two films: Paramount's "The Mysterious Rider," and a two reel chapter play, "Whispering Smith Rides," Universal's third episode of the story.

PRAAG NEW 'U' W. SALES HEAD

Henry M. Herbel, Western Sales Director for Universal, has been transferred to Chicago, where he will assume the management of the Chicago exchange, left vacant by the resignation of Leroy Alexander. His post will be filled by Morton Van Praag, of the Big "U" Exchange, New York.

Van Praag's post will be taken by Morris Joseph, of the New Haven Exchange. Leo Abrams has been appointed the new New Haven manager. Phil Dumas has been in part of Pittsburgh.

Jubilee Meet, Chicago.

A meeting at which all midwest managers will be present, in addition to FBO home office executives, will be held at the Stevens Hotel, Chicago, on December 11th, to discuss further plans for FBO's Grand February Jubilee.

New York executives who have already entrained for Chicago are: Joseph P. Kennedy, Pres.; J. I. Schnitzer, Vice-pres.; E. B. Derr, Treas.; Clinton J. Scollard; T. C. Streibert; and Lee Marcus, sales manager.

Exchange managers who will attend are: J. J. Sampson, Chicago; S. H. Abrams, Milwaukee; Roy Zimmerman, Sioux Falls; J. P. Shea, Des Moines; S. W. Fitch, Omaha; R. E. Churchill, Kansas City; Tom McKean, St. Louis; H. H. Hull, Indianapolis; A. J. Mertz, Cleveland; A. M. Elliott, Detroit; H. J. Michalson, Cincinnati; and P. M. Baker, Memphis.

"French Dressing" Here

A print of the first Allan Dwan production, "French Dressing," under his contract with Robert Kane, for First National, has been received at the company's home office. It is from an original scenario by Adelaide Heilbron.

Dr. Hugo Riesenfeld, who this week has accepted the post of Managing Director of United Artists Theatres.

SPECIAL "CASEY JONES" SECTION OF MOVING PICTURE WORLD

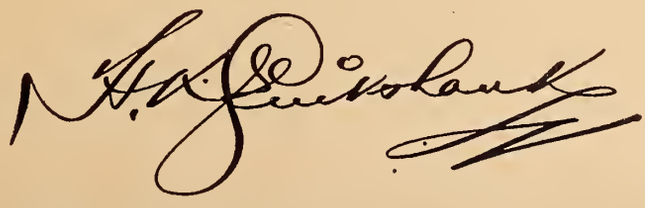
A Showman's Special

EVERY now and then some one rolls a "natural" in this picture business of ours. From a great, big, juicy showmanship idea out pops a production which is certain to click at the box-office. I mean it's there with all the requisites of a money-maker. And it doesn't take a fortune-teller to prophesy big grosses even before release.

Sitting back and looking them over, it appears to me that W. Ray Johnston, of Rayart Pictures, has corralled all the lucky numbers with his "Casey Jones" photoplay. The whole world knows about "the brave engineer," and a modernized version of the old song is emanating from every musical instrument in the country right now.

Aside from that title—"Casey Jones"—and the titanic tie-ups, and the exceptional exploitation its mere mention suggests, there are a dozen angles that brand it a four-time winner. Take the cast, for instance. Not content with starring Ralph Lewis as "Casey," and Kate Price as "Mrs. Jones," the Rayart producers have surrounded these sterling performers with the magnificent support of Al St. John, Jason Robards, Ann Sheridan, Brooks Benedict and little Violet Kane. And the story itself— comedy— heart-throbs —thrills— the whole works. What more can one ask?

No, it doesn't call for a palmist to tell the answer. It's a cinch that "Casey Jones" will make the Rayart Pictures trade mark known the world over. As box-office material it's in the bag.



CLEAR THE TRACKS

THE MOST WIDELY KNOWN SONG HAS BEEN MA

CASEY JONES.

Words by T. LAWRENCE SEIBERT. Music by EDDIE NEWTON.

Moderato.

INTRO. ff

1. Come ... hear a
2. ... al put your
... he
... heres

Slow Vamp till Voice. mf

sto - ry a - bout
head out the win-dow
toot - ed for the cross- in
two more roads

Round - ers name On a six eight wheeler boys ne won his fame The
leaves the rail Cause I'm eight hour late with that west - ern mail He
en - gines moan That the man at the throttle was Ca - sey Jones He
could that be The South - ern Pa - cif - fic and the San - ta Fe Mrs

STOP! LOOK! LISTEN!

GET ABOARD THIS DELUXE RAYART - SPECIAL AND RIDE TO BIG BOX-OFFICE RECEIPTS WITH - "CASEY JONES" AT THE THROTTLE

RAYART PICTURES

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Owners of this Copyright reserve the right of this song to Public Performances and for all Mechanical Inst or automatic Reproductions.

A Laugh - A Tear - A Thrill!

FOR "CASEY JONES"

TO THE GREATEST OF ALL RAILROAD PICTURES-

call - er called Ca - sey at a half past four kissed his wife at the
looked at his watch and his watch was slow he looked at the wa - ter and the
pulled up with-in two miles of the place num - ber four stared him
Jones sat on her bed a sighing just received a message that
the Gab - in with his
he Fire - man
e Fire-man said
hil - dren and
to that prom - ised land.
and he said co but we'll all be dead.
Boy you'd bet - ter jump cause there's two Lo - co - mo - tives thats a go ing to bump.
hush your crying cause you got another pa - pa on the Salt Lake line. Mrs
Casey Jones.

The Greatest Box-Office Bet in Years!

WITH

RALPH LEWIS - KATE PRICE
AL. ST. JOHN - JASON ROBARDS
ANNE SHERIDAN - BROOKS BENEDICT

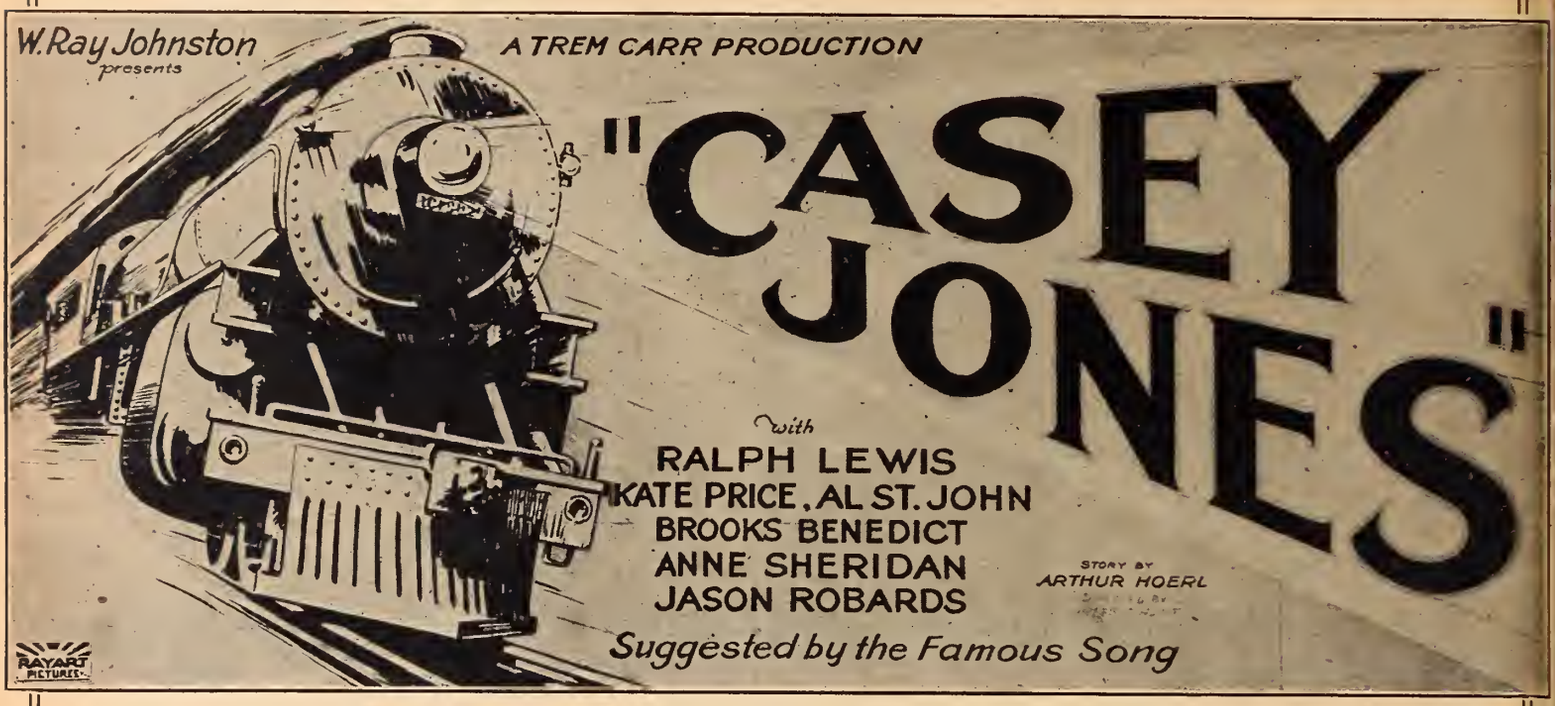
You Can't Afford to Miss this One!

IT'S ONE OF "RAYART'S UNBEATABLE EIGHTEEN"

A Trem Carr Special Production

"CASEY JONES"

And Now The Greatest Independent Picture of the Year



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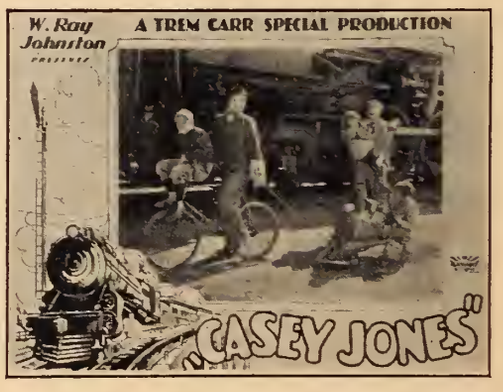
For The New England States

"CASEY JONES"

The Best Bet of the Season



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Program For 1927-1928

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Program

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Exhibitors Book

"Casey Jones"

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Also

"Rayart's Unbeatable Eighteen"

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142 E. First South St. **SALT LAKE CITY**

"CASEY JONES"

These Men Made a Box Office Smash!

— in —

"Casey Jones"

A Trem Carr Production

CHARLES J. HUNT
Director

ARTHUR W. HOERL
Author and Scenarist

TREM CARR
Producer

ERNEST S. (HAP) DEPEW
Cameraman

EDWARD R. GORDON
Production Manager

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for the
BOX OFFICE
AGAIN

"CASEY JONES"

For Upper New York and Michigan
The Showman's Special

"Casey Jones"

Also distributors of all Rayart Pictures.

They are the talk of the Industry this year

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610 Film Exchange Bldg. DETROIT

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The Internationally Famous Song Success
"CASEY JONES"
RALPH LEWIS-KATE PRICE
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ANNE SHERIDAN & BROOKS BENEDICT
Story by ARTHUR HOERL
Directed by CHARLES J. HUNT
A TREM CARR SPECIAL PRODUCTION

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"CASEY JONES"

Form 1201

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NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

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W RAY JOHNSON

8 MAGAW PL

SCREENED CASEY JONES TODAY THIS UNDOUBTEDLY ONE OF THE GREATEST PICTURES I HAVE EVER SEEN ANYWHERE STOP TRAGEDY AND COMEDY SO BEAUTIFULLY BLENDED SUSPENSE AND THRILLS SO CLEVERLY PLACED MAKE PICTURE INDEED A MASTERPIECE STOP RALPH LEWIS AND AL STJOHN SUPERB GO THE LIMIT ON THIS ONE

THOS A CURRAN WEST COAST REPRESENTATIVE

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NEW YORK CITY

HOW TO PUT OVE

ORTHOPHONIC VICTROLA — Arrange a showing of the new Orthophonic Victrola in your lobby. Place this on a special platform, playing a colored baby spot on it for lighting effect. Have this machine constantly playing the "Casey Jones" Victor Record illustrated here.

The most effective stage presentation is of course to get a quartet from some Railway organization, dressed as railway men to sing a number of railway songs, closing with "Casey Jones." Any quartet, of course, will be suitable. But an effective newspaper tieup could be arranged if the quartet could be advertised as the "Roundhouse Quartet" or some similar billing which would especially appeal to the various railway organizations.

"CASEY JONES" LENDS ITSELF TO EXPLOITATION. A NUMBER OF GOOD TIEUPS ARE SUGGESTED IN THESE PAGES.

STREET STUNT — Dress up a man in the outfit of a railroad engineer — or several of them — and have them walk through the principal thoroughfares of your town carrying a Railroad Lantern distributing the heralds which you will find illustrated in the campaign book. These men can also wear on their backs a card reading:

I'm On My Way to See
"CASEY JONES"
The Story of a Brave Engineer
at the
STRAND THEATRE

HERALD — The most novel Herald ever prepared for any Photoplay obtainable at a price so reasonable you can use them in tremendous quantities. They come packed in lots of 1,000 in several assorted colors. Use them BIG; they'll bring BIG returns.

CALLIOPE — By all means hire a calliope, if there is one in your town, and have it go through the streets for a week ahead of your showing, playing "Casey Jones."

RAILWAY BENEFIT FUNDS — If your city is located at the terminal point of some railroad or if the shop of any railroad is located in your city it is suggested that you tie-up with any of the railroad brotherhoods or unions, allowing them to sell tickets for your showing of "Casey Jones" and agreeing to give a percentage of the receipts on such sales to one of their Benefit Funds. This would create a great deal of newspaper and mouth-to-mouth publicity for your showing and should pack your theatre.

RADIO — If you are in a town with a radio broadcasting station, arrange several weeks in advance to have the song number of "Casey Jones" sung over the radio by some quartet — preferably from the Railroad Shops — doing this a number of times before your showing. This need not be tied in with your theatre, but will simply create interest in "Casey Jones" when you show it.

STILLS: We have prepared a special still (8 x 10 in size) which has been made for tieups with stores handling men's clothes.

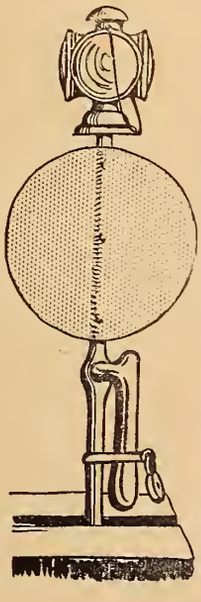
Don't be satisfied with arranging a tieup with one or two stores, but tie up with every store in your town handling men's clothes.

CANDY BAR — Here we reproduce the famous "Casey Jones" candy bar, one of the most popular members of the Chase Candy Family. If your dealers don't have it in stock have them secure a supply from Chase Candy Co., St. Joseph, Missouri, and make a big window display of them. You might also secure a few thousand bars and give them away in your lobby a week before the showing.

YOUR THEATRE — "Casey Jones" is one of those once-in-awhile pictures that lends itself to every conceivable kind of exploitation. This picture, which was suggested by the famous song success that everyone knows, lends itself especially well to novel exploitation right in your own theatre. It is suggested that your lobby be decorated to resemble the interior of an old-time railroad station, a ticket booth covered over to give the effect of a ticket office in a railroad station and near the booth or against the wall a rack displaying all kinds of railway time tables — you office in your city for the advertising. A couple waiting-office in your city for the advertising. A couple waiting room benches can be put along the sides of the lobby, and

"CASEY JONES"

a train announcer can call out the different trains, such as "All aboard for train No. 39 now leaving on track 3. Hand your tickets to the gateman." It is suggested that the cashiers as well as some of the doormen, etc., be dressed in blue denim overall jumpers and peaked caps, similar to those worn by railway firemen and engineers. The ushers can be in the uniform of Railway conductors. If you desire, a number of borrowed telegraph instruments can be placed on tables in the lobby with operators clicking them giving the effect of a railway station. It is also suggested you have your sign man make you compoboard cutouts for the front of your theatre, one resembling as Stop Look and Listen sign," with added lettering down the post reading "Don't Miss Casey Jones." Another should resemble a regulation railway switch used in railway yards. This should be made practically with a green and red light operated occasionally by an operator made up as a switchman. A large bell or gong on top of the marquee of the theatre should be rung at regular intervals, with the effect of a train starting and stopping. For a presentation we suggest using a back drop with a railway atmosphere, as suggested in another section of this campaign book with a quartet consisting of two large men with a small man squeezed in between them and a tall man on the end, all dressed in engineer's garb singing the song "Casey Jones" which can be obtained from the publishers. "Casey Jones" is an exploitation picture—here's a chance for every house manager to show what kind of a showman he is.



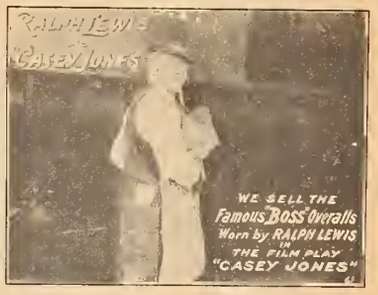
TOY STORE WINDOWS — Any toy or novelty store in your town that handles electric railway trains would undoubtedly be very glad to tieup its windows with your campaign to put over "Casey Jones." These electric trains are operated in the windows automatically and signs could be put in the windows reading:

See
"CASEY JONES" The Story of a Brave Engineer
At The STRAND THEATRE

MUSIC STORES — A tieup can be arranged with every music store in your town whereby they distribute the popular edition of the song "Casey Jones," which is being put out in connection with the release of the photoplay. This song can be obtained by dealers direct from SOUTHERN CALIFORNIA MUSIC COMPANY, LOS ANGELES, CALIFORNIA, at regular prices, and it is suggested that an arrangement be made with the dealer to place in the center of the window a one sheet of the quartet singing the song, and surround this with as many copies of the song as necessary to fill the window. This will attract plenty of attention.

PRESENTATION — Another effective presentation would be to get a good male singer with a ukelele to play and sing the song "Casey Jones" as the new popular edition has been revised with ukelele accompaniment. He should be dressed as a railway man.

HIRE A STREET CAR — It may be possible, with the co-operation of the Traffic Manager of your local street railway company, to secure a street car for an hour or two a day for about a week prior to the showing of "Casey Jones." Such a car can usually be obtained very inexpensively. Have your local sign painter make two forty foot banners — one on either side of the car — the necessary billing. This gives a tremendous flash when the car is driven over its run, which should, of course take in the busiest street. This stunt may be made additionally valuable if, after school hours or on Saturday morning, you crowd the car with kids, giving them each a tin horn or some other species of noise maker.



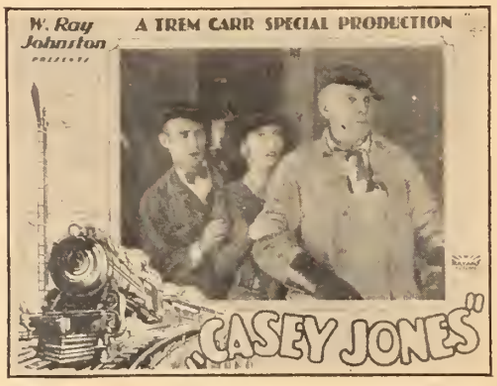
STILLS:—An effective still has been prepared for music store windows These are 8x10 black and white and will atract attention to the window as well as boost the picture.

Another striking still has been made for use in stores handling the Victor record "Casey Jones". Arrange display of stills with the records.

"CASEY JONES"

Ohio and Kentucky Exhibitors
can secure the
Picture Sensation of the Year

"CASEY JONES"



Also Rayart's unbeatable eighteen and
Rayart chapter plays
from

SECURITY PICTURES CO.

Film Bldg. CLEVELAND
Film Bldg. CINCINNATTI

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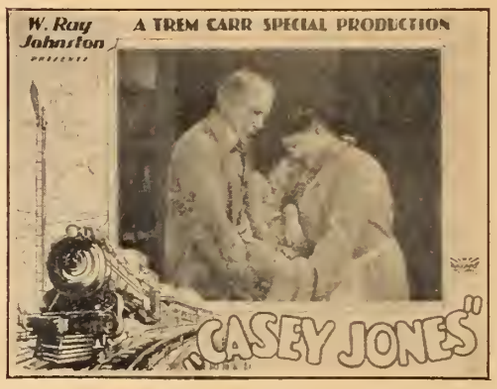
URUGUAY - CHILE - BOLIVIA
PERU - PARAGUAY - ECUADOR**

Pueden adquirir la sensacional comedia dramática

"CASEY JONES"

Su vida heroica de maquinista

Producción especial de la Rayart



de la

Sociedad General Cinematográfica

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1482 Broadway - New York City

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FOR RAYART

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"PRINTERS TO THE MOTION PICTURE INDUSTRY"

MANUFACTURERS OF ALL
RAYART PRESS BOOKS

ALSO THE WINDOW CARDS AND HERALDS
ON

"CASEY JONES"

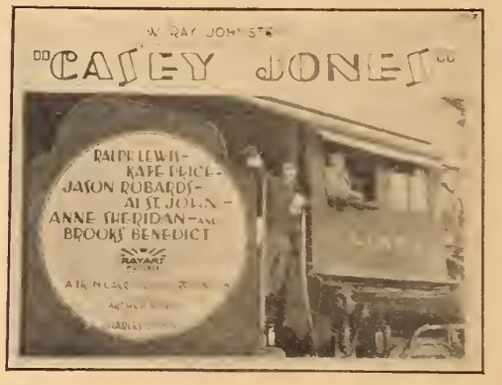
TANNENBAUM PRINTING CO., Inc.

260 WEST 41st ST. NEW YORK CITY

Clear the tracks for

"CASEY JONES"

The one really big picture
of the year



Also Rayart's unbeatable eighteen for
Minnesota, North and South Dakota

Apply for bookings to

Motion Picture Theatre Owners of the N. W.

606 Film Exchange Bldg.
Minneapolis, Minn.

"CASEY JONES"

Rayart is pleased to announce that the Exhibitors of the United Kingdom of Great Britain can book

"Casey Jones"

from

PATHÈ FRÈRES CINEMA, Ltd.
84 WARDOUR ST. LONDON, ENGLAND

FOR IOWA AND NEBRASKA

"CASEY JONES"

Security Pictures Corp.
1518 Davenport St. Omaha

YOU WILL GET CONSOLIDATED PRINTS

ON

"CASEY JONES"

FROM

CONSOLIDATED FILM INDUSTRIES, INC.
203 WEST 146th ST. NEW YORK

Exhibitors of District of Columbia, Virginia and Maryland arrange bookings on

"Casey Jones"

from

Liberty Film Exchange
Sam and Jake Flax
Mather Buldg. Washington, D. C.

MORGAN POSTERS
Exclusive Manufacturers of all Rayart Posters including "Casey Jones"

W. RAY JOHNSTON
PRESENTS
The Internationally Famous Song Success
"CASEY JONES"
RALPH LEWIS, KATE PRICE, JASON ROBARDS
AL ST. JOHN, ANNE SHERIDAN & BROOKS BENEDICT
A TREM CARR PRODUCTION
STORY BY ARTHUR HOERL
RAYART PICTURES
DIRECTED BY CHARLES J. HUNT

A striking Morgan one sheet on "CASEY JONES"
THE MORGAN LITHOGRAPH CO. Cleveland, New York

"CASEY JONES"

AND

RAYART'S UNBEATABLE EIGHTEEN FOR WISCONSIN

CELEBRATED PLAYERS FILM CORP.
713 WELLS ST. MILWAUKEE

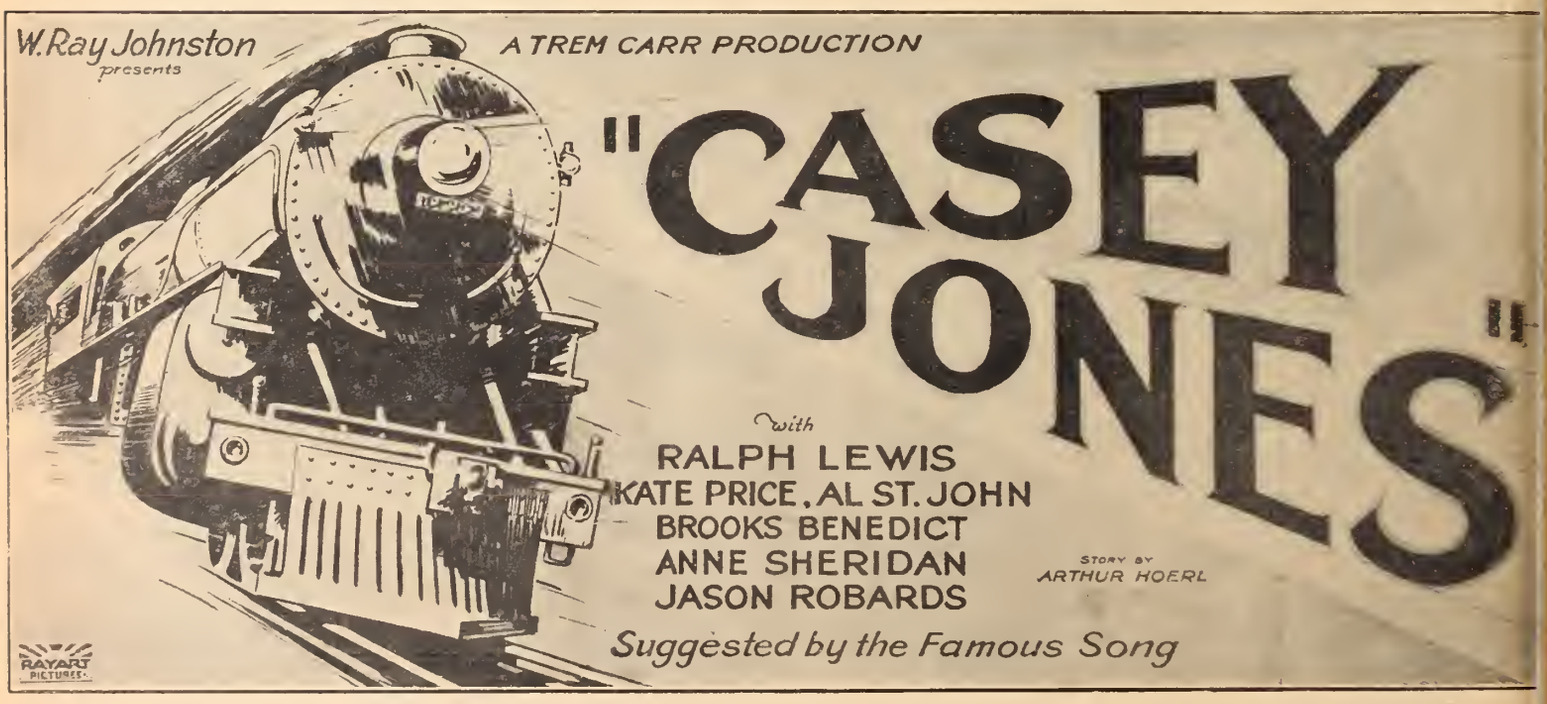
You can't beat Rayart's unbeatable eighteen which includes

"CASEY JONES"

For W. Penn. and West Virginia
COLUMBIA FILM SERVICE, Inc.
1010 Forbes St. Pittsburgh

"CASEY JONES"

An idea of the attractive and striking posters prepared for your use on "Casey Jones" can be secured from these reproductions of the two styles of one sheet, one three, one six, and one twenty-four sheet. All have box-office pulling power.



In designing the paper on "Casey Jones" Rayart Pictures have given careful thought to the possibilities of the picture. The twenty-four sheet should literally scream from any billboard.

In several colors, treated as a night effect, and with the words "Casey Jones" in very pronounced type streaming from the headlights of the locomotive, this piece of paper should create talk. One of the one-sheets has been designed especially for tieups with music stores handling the song and record stores handling the record. It is a very excellent cartoon treatment from the pen of Al Ostheimer. The other one and three-sheet are of the action type that is expected from the title, "Casey Jones", and the six sheet has an special appeal to anyone looking for a thrill.

Through the Box-office Window

"Get Your Man"

Clara Bow Repeats "Hula" With a French Accent And Gets Over Nicely In Lively Little Farce

Adolph Zukor and Jesse L. Lasky Present
Clara Bow in
"GET YOUR MAN"
From Louis Verneuil's play
Directed by Dorothy Arzner
A PARAMOUNT PICTURE
THE CAST:

Nancy Worthington	Clara Bow
Robert de Bellcontre	Charles Rogers
Duc de Bellecontre	Josef Swickard
Marquis de Villeneuve	Harvey Clarke
Simone Villeneuve	Josephine Dunn
Mrs. Worthington	Frances Raymond

Length, 5,718 Feet

Betrothed in infancy to Robert de Bellecontre, Simone Villeneuve is about to become his bride when a trip to Paris brings him in contact with Nancy Worthington, a lively young American. Nancy contrives to have her automobile wrecked in front of the chateau and not only gets her man, but leaves Simone to the man she really loves.

USING the same foundation as the plot of "Hula," Clara Bow shows to much better advantage in "Get Your Man" in which she manages to upset French tradition and break and engagement of seventeen years standing. Robert de Bellecontre goes to Paris to prepare for his wedding. He repeatedly encounters Nancy Worthington and finally gets locked up over night in the waxworks show with the energetic young woman. When she learns of the babyhood betrothal, she gets into the chateau, vamps the fiancee's father, gets him to break the engagement on her promise to marry him, and then so compromises Robert that he would have been forced to marry her even had he not wanted to.

The story has been developed lightly and naturally into a very pleasant little vehicle, and the story is thin enough to permit the introduction of a number of good gags, germane but not essential to the story. There is plenty of fun in the wax-works show, some of it obvious, but much that is cleverly contrived, and the crucial situations are arrived at naturally and plausibly. Both scenarist and director have contributed to the effect.

Miss Bow, naturally, dominates the picture, with reasonably good support from Charles Rogers. Josef Swickard is an imposing Duke and Harvey Clark a light comedian Marquis, while Josephine Dunn does a bit of character work as the insipid French girl.

"Get Your Man" will get both men and women. — *SARG.*

"Night Life"

Another Money-Maker From Tiffany Depicts Vienna After the War

A COMPELLING story from the night life of post-war Vienna is presented by Alice Day, Johnny Harron and Eddie Gribbon in such an interesting way that any audience will accept it, we think. Miss Day is given her first opportunity as an emotional actress; Mr. Harron enhances his list of varying roles and Mr. Gribbon is always "in the picture." This trio heads a star cast.

As the light-fingered member of the duo whom the war has left without jobs and with no outlook on life, Mr. Harron gives one of his very best characterizations. His scenes with Miss Day have been done in excellent taste, and this charming little actress carries many of the finer scenes in this drama of the Austrian capital before, during and after the war. (For those who are "fed up" on war stuff,—there are very few war scenes.")

Eddie Gribbon invests all his roles with a vigor that is his own addition to the screen, and which, in recent months, has set him apart with audiences, and made him much in demand. The story of regeneration is worked out very slowly, and suspense is maintained until the close of the picture. Mr. Archainbaud has woven an excellent story, in "shooting" and cutting, and Tiffany is offering exhibitors a cast that includes Walter Hiers, Lionel Braham, Kitty Barlow, Dawn O'Day, Mary Jane Irving, Audrey Sewell, Earle Metcalf, Patricia Avery, the Archduke Leopold, Snitz Edwards, Violet Palmer and Lydia Yeamans Titus.

"Night Life" is a program picture that will fit into any booking plan and will bring in the cash.

"Night Life" is a Live One for You. — *HAST.*

Tiffany Productions, Inc., Present
"NIGHT LIFE"
Story by Albert Shelby LeVino
Directed by George Archainbaud
A TIFFANY PICTURE
THE CAST:

Anna	Alice Day
Max	Johnny Harron
Nick	Eddie Gribbon
Manager	Walter Hiers

Length, 6,235 Feet

Max, sleight-of-hand vaudeville worker, and his partner, Nick, impoverished by the war, find themselves in Vienna. Max, driven upon desperate ways, turns to theft rather than starve. The chums prosper. Anna loves Max, but Nick sees her as an intruder likely to disrupt their friendship. The girls discovers Max taking a diamond brooch, and compels him to restore it. The girl is arrested, Nick taking her place in a cell. Later, the three stage an act.

"The Devil's Twin"

Leo Maloney Again Puts Over a Western That Will Hold Its Own Among Pictures of the Type

Pathe Presents
Leo Maloney in
"The Devil's Twin"
Directed by Leo Maloney
THE CAST:

Honest John Andrews	Leo Maloney
George Andrews	Leo Maloney
Alice Kemper	Josephine Hill
Bud Kemper	Don Coleman

Length, 5,478 Feet

"Honest John" appears on the scene to find Judge Kemper's property about to be taken from him for an alleged gambling note bearing the supposed signature of his wastrel son. Convinced that there is dirty work, and having fallen in love with the Judge's pretty daughter, John finally discovers the plot and is imprisoned by the guilty schemers. Posing as his own twin brother, he escapes, thwarts the culprits and weds the girl.

PLENTY of action in this wild-eyed Western "meller" which is bound to please the kids and all those who like to watch things move fast rather than to use up the supply of grey matter.

Leo Maloney, who is director as well as star of the thriller has put together an interesting bit of hokum which has everything in it that is popularly expected in this class of picture.

The hero is all "he man," and the villain is so villainous that you can almost hear him hiss. Josephine Hill makes a good lookin' gal, and is well worth the trouble of besting the outrageous gang of crooks and gamblers who plan to pillage her father's acre.

Maloney, as everyone knows, is an upstanding, hard hitting, rough riding chap, and the story gives him ample chance to strut his stuff. His escape from the jail, his timely arrival as "the papers" are about to be signed, and his ultimate victory are each replete with thrills.

If your folks like Westerns, They'll take This One.—*HAST.*

"The Valley of the Giants"

Milton Sills in Red-Blooded Romance of California's Redwoods Brings Another Virile Booking to Your Theatre

AUDIENCES that have learned to delight in the Milton Sills type of fisticuffs, fights, etc., will find several incidents of this character in "The Valley of the Giants" to whet their appetites. The plot will not exhaust those who try, in the first reel, to fathom the finale. Mr. Sills, further, has the support of the lovely Doris Kenyon as his leading lady, and with a good supporting cast and the giant redwoods of California added, this combination, properly advertized and exploited in any sort of way, should keep the box-office hands unusually busy.

Mr. Sills has come to embody romance in a way that has brought audiences throughout America to consider him lost in roles unlike that of "Bruce Cardigan" in this offering. He has had the good fortune to draw red-blooded men to fight, and he always gives his opponent a stiff battle. Judged by this standard, "The Valley of the Giants" registers high among recent starring vehicles in which we have seen our hero.

Miss Kenyon is not called upon to equal her best previous effort. She is one of the screen's greatest actresses in emotional roles (or any roles, for that matter,) and in this picture she does everything well. Arthur Stone and Phil Brady team off well on the comedy. Paul Hurst is the "heavy" — very heavy—very good. Messrs Fawcett and Sellon share in the acting honors. Mr. Brabin's direction is smooth, and the rush of the cars down the mountain to the great crash has been exceptionally well executed.

There's Gold for You in "The Valley of the Giants." — *HAST.*

Richard A. Rowland Presents
Milton Sills in
"THE VALLEY OF THE GIANTS"
With Doris Kenyon
Story by Peter B. Kyne
Directed by Charles J. Brabin

THE CAST:

Bryce Cardigan	Milton Sills
Shirley Pennington	Doris Kenyon
Buck Ogilvy	Arthur Stone
John Cardigan	George Fawcett
Randeau	Paul Hurst
Pennington	Charles Sellon

Length, 6,400 Feet

Pennington, lumber baron and rival of old John Cardigan, refuses to renew a railroad lumber carrying contract, as part of a plot to undermine the pioneer. Bruce Cardigan, son of the pioneer, undertakes to obtain a franchise to build another railroad, and with the assistance of Ogilvey, a college pal, succeeds. Bruce saves the life of Pennington's niece in a railroad crash, and wins Shirley's hand in marriage.

"Pajamas"

Olive Borden and Lawrence Gray Take Burden Of Carrying Obvious Story to Mild Success

SPLENDID natural scenery in shots made around Lake Louise and Lake O'Hare in the Canadian Rockies contributes importantly with a little pruning here and there, as the to the audience appeal of "Pajamas." Olive Borden further contributes to the natural scenic beauties by getting marooned in the woods in a suit of pajamas. Between the natural scenery and Miss Borden, plus an engaging role played by Lawrence Gray, the production will please a majority of audiences in spite of a very timeworn plot.

The theme of two persons, mutually disliking each other, marooned in the wilderness or on a desert island is one of the favorite spots. Here the story follows the inevitable course, the picture taking interest from the players rather than the play.

Miss Borden gives a conventional but charming picture of the modern flapper, who is helped but little by the business of the play. She is entertaining a boy friend in her lounging pajamas; the last word in up-to-dateness, when she learns that Lawrence Gray is to fly back to Canada for some information necessary to close a business deal. Still in her pajamas, she replaces the pilot of the plane, and when they crash in the Rockies her dislike presently turns to love. There is some wonderful scenery, some cleverly done airplane stuff and a lot of flashy gags that will appeal, and strongly, to the less exacting patrons. It is not artistic, but it has the elements of general appeal in full measure. Miss Borden is very charming and Gray is natural and likable. The support is negligible.

These Pajamas Are the Cat's.—*SARG.*

William Fox Presents
"Pajamas"
With Olive Borden
Story by Wm. Conselman
Directed by J. G. Mlystone
Distributed by Fox Films

THE CAST:

Angela Wade	Olive Borden
Daniel Wade	John J. Clark
John Weston	Lawrence Gray
Russell Forrest	Jerry Miley

Length — 5,876 Feet

Taking a dislike to John Weston, a breezy young Canadian, who has come to close a business deal with her father, Angela Wades replaces her father's pilot in his private airplane and manages to crash in the Canadian wilds. Propinquity brings love, and when assistance comes they deliberately avoid rescue to continue their idyl. An amusing outworking of a familiar plot.

"A Moment of Temptation"

This Laura Jean Libbey Story Has Been Screened by FBO With a Cast That Does Producers Credit

THIS one is quite typical of its author, and where they still care for the "Nellie" and "Bertha" type of film entertainment, it should go big. Naturally, there is nothing startlingly new in plot. But there is a charming new pair of players presented.

This is the first "big time" bow taken by Charlotte Stevens and "Connie" Keefe. Both are personable youngsters and competent actors. They form a happy combination, and patrons will like them.

The picture might be snapped up materially, latter sequence seem to have been tacked on to gain footage rather than for the purpose of increasing the strength of the drama. There is too much space devoted to the inevitable misunderstanding between the lovers. A misunderstanding, as usual, which brands them both as not too bright, the whole situation being quite apparent to everyone else.

Aside from the stretching process, the direction is clean-cut and the continuity of the story runs with admirable smoothness. The best acting is contributed by young Mr. Keefe, with Miss Stevens as runner-up.

Play up the title and the author and you should be able to line-up all the readers of paper-backed novels for miles around.

This Should Spell Success From Any Showman's Angle.

FBO Pictures Corp. Presents
Charlotte Stevens and Cornelius Keefe in
"A Moment of Temptation"
Story by Laura Jean Libbey
Directed by Philip Carle

THE CAST:

Polly	Charlotte Stevens
Ed	Grant Withers
Martin Breen	Kornelius Keefe
Alice Gage	Marie Walcamp
Timothy Gage	Tom Ricketts
Blunty	Kit Guard
Leetch	John McKinnon

Length, 5,656 Feet

Polly, although innocent, is jailed as the accomplice of Ed, her crook sweetheart, for stealing from aristocratic Alice Gage. Upon release she plans revenge through robbing Alice's home but is intercepted by the girl's father who adopts her. Martin Breen, Alice's fiancee, falls in love with Peggy, and despite the attempts of Alice to break up the affair, he finally marries her.

"Wild Geese"

Tiffany Drama Based on Prize Novel Offers Excellent Character Studies

WITH as fine a cast of players as ever trouped before the clicking cameras this meritorious effort must be regarded more in the nature of a character study than a film story. As a story it is weak in actionful plot, lacks motivation — especially on the part of the "menace" — and fails to fulfill in melodramatic incident the premise built by suspense. Another instance of story selection unsuited to screen translation. Its strongest appeal will be to high class, intelligent audiences who will overlook the dearth of thrill in appreciation of the excellent characterization.

In all departments, save that of the story itself, the production is entirely in keeping with the high standard of quality with which Tiffany pictures have come to be identified. The director has done a competent job with the tools supplied him. The photography is rather exceptional. The composition is indicative of thought and intelligence.

Belle Bennett's conception of the wife's character is a convincing portrayal of a thoroughly subdued and cringing woman living in an eternal agony of fear. Her role is by far the most important in the picture, but she must share honors with Russell Simpson, the villain, who does everything possible to make an enigmatic character understandable to the audience.

The remainder of the cast is thoroughly at ease. None of the players has anything to do that might be calculated to tax the ability of such a distinguished company. Eve Southern, who essays the role of Judith, is miscat. It does not seem that anyone has yet realized her possibilities. Anita Stewart is charming as ever, Wesley Barry manages a fleeting bit of comedy.

Exploitation should center about the title, the prize novel and the cast. The title refers to the fact that the characters envy the freedom of the flocks of wild geese that wing over the farm where they are imprisoned.

"Wild Geese" will feather your nest. — *HERB.*

Tiffany-Stahl Productions Present
"WILD GEESE"
with
Belle Bennett
Adapted from the Prize Novel by Martha Ostenso
Directed by Phil Stone

THE CAST:

Amelia Gare	Belle Bennett
Caleb Gare	Russell Simpson
Judith Gare	Eve Southern
Sven Sandbo	Donald Keith
Mark Jordan	Jason Robards
Lind Archer	Anita Stewart
Martin Gare	Wesley Barry

Length, 6,448 Feet

Caleb Gare, miser, uses his family to work the farm lands for which he has a passion. He threatens his wife with exposure of an early romance which left her mother of a fatherless child. This boy, now a man, returns to the vicinity. To punish the woman for revolting against his authority, Gare summons the son to the house to expose the mother. But on the night of the meeting he is caught in a quicksand and killed.

"Sailor Izzy Murphy"

George Jessel Scores in Warners Farce Of Sailor Life Thrust Upon Perfume Salesman

FOR HIS SECOND starring vehicle for Warner Brothers, George Jessel, the popular stage star, appears in "Sailor Izzy Murphy," presenting a new adventure of the same character in which he appeared in his initial screen production, "Private Izzy Murphy."

The plot revolves around the idea of Izzy being in love with a girl's picture and their discovering her in real life as the daughter of a perfume manufacturer who is chased by an escaped lunatic who seeks to murder him because of the way he treats the poor little flowers. This lunatic, together with others who escape with him, get control of the millionaire's yacht and are only prevented from carrying out their plot by the chance presence of Izzy aboard and the arrival of another yacht.

Despite the presence of Jessel, there is little comedy, nor is the romantic element at all strong. The strange antics of the insane crew keep the plot moving and it finally develops into a melodrama which, despite a few situations that are moderately tense, at all times remains forced, artificial and unconvincing.

Many of the situations are more absurd than entertaining and "Sailor Izzy Murphy" is poor entertainment. It is neither one thing or the other, melodrama or comedy.

Anyone with the reputation of Jessel is capable of much better things and entitled to a better story than he has in this one. The cast struggled hard, but the story is disjointed.

Jessel may save the day.—*HAST.*

Warner Bros. present
"Sailor Izzy Murphy"
With George Jessel
Story by E. T. Lowe, Jr.
Directed by Henry Lehrman

THE CAST:

Izzy Murphy	George Jessel
Marie	Audrey Ferris
M. Jules	Warner Oland
"Orchid Joe"	Joe Miljan
Cecile	Clara Horton

Length, 6,020 feet

Izzy, perfume salesman, is ejected forcibly by M. Jules when he attempts to sell a special brand of perfume to Marie, and in pursuing the rich man, Izzy finds himself aboard a boat crossing the ocean, amidst a crew of crazy men. Many ludicruous situations arise before Izzy wins Marie, after sacing the papa.

"Fireman Save My Child"

Wallace Beery and Raymond Hatton in Screamingly Funny Farce Based on the Life of a Fireman

BEERY AND HATTON'S newest, "Fireman, Save My Child!" is scarcely a successor to "Behind the Front" and "We're in the Navy Now," but it carries an appeal to those who like "belly laughs," for the rambling story is fairly packed with surefire gags, and some of the subtitles carry the same sort of laughs. Most of the fun happens in and around the fire house, with the sliding pole contributing importantly to the slapstick, but there are four or five spirited runs of the apparatus through the streets and a lot of acrobatic work on the extension ladder to provide thrills

The opening scenes show Beery and Hatton with Tom Kennedy as schoolmates and here there is a clever cutting from a regular schoolroom to an oversize set in which the furniture dwarfs the players to juvenile size, a device invented by Richard Warner for "Parsifal." It is still clever, and hhere the cutting is accurately matched.

Beery and Hatton are their usual selves with Tom Kennedy as the hadboiled captain of the fire company. Josephine Dunn has little to do but dressed the picture in hehr few scenes without interfering with the stars.

"Fireman, Save My Child!" is not a screen classic, but it makes ample provision of broad comedy for those who like them rough.

No harm taking a chance.—*SARG.*

Adolph Zukor and Jesse L. Lasky present
Wallace Beery and Raymond Hatton in
"Fireman Save My Child"
By Monty Brice and Tom Geraghty
Directed by Edward Sutherland
A Paramount Picture

THE CAST:

Elmer	Wallace Beery
Sam	Raymond Hatton
Dora Dumston	Josephine Dunn
Capt. Kennedy	Tom Kennedy
Chief Dumston	Joseph Girard

Length, 5,399 feet

Elmer and Sam, childhood chums, meet later in life, and by a trick of fate become members of the fire department. They manage to rescue a parrot, prized possession of the Chief's daughter, Dora, and later, when an alarm rings for a second fire in the Chief's home, they succeed in effecting the rescue of a figure wrapped in a blanket — Captain Kennedy.

"The City Gone Wild"

Latest Meighan Story Lacks Novelty of Pattern But Offers Sufficient Action to Please Patrons

THERE IS nothing particularly new in the story of a District Attorney who finds his actions blocked by the father of the girl he loves, but in "The City Gone Wild" two successive District Attorneys find themselves in this predicament. The firs man is incontinently "bumped off," by a gangster acting under the orders of the master mind. The second has his problem solved by the suicide of the directing head, who believes that his sins have found him out when a policeman comes to serve a summons for a traffic violation.

There is little new to the story, but it has been well told by the scenarists and strongly colored by the able direction of James Cruze, who has overcome the Meighan inertia by giving most of the action to "Gunner Gallagher" and his fellow gangster, not forgeting Gallagher's girl, who jealously betrays him by removing the cartridges from his revolver when she finds him trifling with another girl, and then blackmails a tombstone for him out of the daughter of the suicide, which incidentally sets the District Attorney into her good graces again.

Mr. Meighan contributes little to the real strength of the play, but Fred Kohler pinch hits for him very ably. He is well supported by Miss Millner, and to lesser extent by Louise Brooks.

The story is wildly improbable, but it gives plenty of action and yields good average entertainment.

The Cities won't go wild over this one.—*SARG.*

Adolph Zukor and Jesse L. Lasky Present
Thomas Meighan in
"THE CITY GONE WILD"
Story by Chas. and Jules Furthman
Directed by James Cruze

THE CAST:

John Phelan	Thomas Meighan
Nada Winthrop	Marietta Millner
Snuggles Joy	Louise Brooks
Gunner Gallagher	Fred Kohler
Franklin Ames	Wyndham Standing
Luther Winthrop	Charles Hill Mailes
Policeman	"Gunboat" Smith

Length, 5,408 Feet

John Phelan, a criminal lawyer who sees no wrong in defending shady clients, and Franklin Ames, District Attorney, are rivals for the love of Nada Winthrop. She throws John over for Ames when he will not give up his practise. Ames finds that her father is the directing genius of the crooks, and Winthrop has him killed. John takes the District Attorneyship to avenge his friend, but finds the same obstacle, which is cleared by Winthrop's suicide and the confession of the slayer's discarded sweetheart.

"Spring Fever"

William Haines Misses Making a "Birdie" But Covers the Comedy Golf Course in Par

Metro-Goldwyn-Mayer Presents
"Spring Fever"
With William Haines and Joan Crawford
From the Stage Play by Vincent Lawrence
Directed by Edward Sedgwick

THE CAST:

Jack Kelly	William Haines
Allie Monte	Joan Crawford
Eustace Tewksbury	George K. Arthur
Mr. Waters	George Fawcett
Mr. Waters	George Fawcett
Martha Lomsdom	Eilcen Perry
Johnson	Edward Earle
Pop Kelly	Bert Woodraff
Oscar	Lee Moran

Length, 6,705 Feet

Jack Kelly, wise-cracking shipping clerk, secures a card to an exclusive country club, and meets Allie Monte, who after some wooing reciprocates his love. Through a series of disillusionments Kelly maintains his balance, alternately playing the rich guy, and finally, his rivals vanquished, he succeeds in winning the girl, who proves to be wealthy in her own right.

NOT SO FUNNY as "Slide, Kelly, Slide," nor so stirring as "Tell it to the Marines," this latest Haines vehicle nevertheless has its moments of sparkling humor, and may be classified as a comedy well above par and suitable for a play by any type house.

Kelly follows through with one of his usual smart aleck characterizations, with a winsomeness that has the audience pulling for him to win out despite his wise-cracking.

It is somewhat difficult matter to get any degree of suspense from the film version of a golf game, or games — there are several. And in accomplishing this purpose Director Sedgwick has done a remarkably good job.

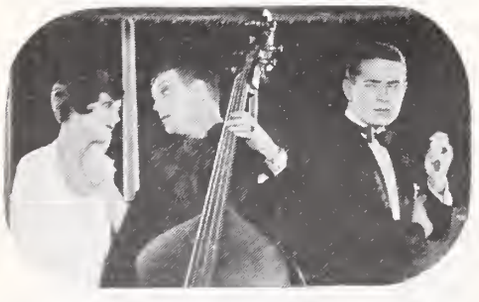
The comedy is straight and clean and does not rely upon "gags" of ancient vintage to get it over.

The strong cast is an asset to the film which

may almost be billed as "all star" as practically every player has enacted leading roles from time to time.

The acting is uniformly up to the mark, with special mention for George Fawcett, who, after the star, walks away with first honors. Arthur, Woodruff and Moran contribute many a grin in their respective roles. Joan Crawford makes up in "it" what she lacks in opportunity to display and genuine histrionics.

As a program attraction, "Spring Fever" should hold its own.—*SARG.*



"No Place to Go"

Mary Astor and Lloyd Hughes Work Out a Delightful Romance on a Lonely Island

THERE are enough laughs in this one to send the average audience out satisfied. But there is nothing unusual or original in the tale of a foolish girl who searches far afield for romance which all the time is standing at her side. And shots of Mary Astor in poses of love-sick moon gazing and cavorting about the beach in a dance to "greet the day" are a bit silly.

However, Miss Astor is more ravishingly beautiful than in any of her other pictures and once the action settles down to something approaching a plausible situation, she does some nice work as the "wife in name only" of the sensible husband who sets out to tame her shewishness.

Mervyn LeRoy has done nicely with his megaphone work in all but one instance. He commits the well-nigh unpardonable sin in a "polite" picture of this type, of playing up through an extended sequence, an unnecessary episode dealing with the nausea caused Hallam Cooley by smoking a strong cigar.

There is a deal of scenic beauty in the picture, and plenty of "production value" is evident. The acting is satisfactory, with first honors going to Mary Astor.

The romantic and cannibal angles furnish exploitation possibilities. Both the title of the picture and that of the story from which it is taken ("Isle of Romance") suggest some stunts.

Mary Astor is the answer if you have "No Place to Go."—*HERB.*

First National Presents
"No Place to Go"
With Mary Astor and Lloyd Hughes
Story by Richard Connell
Directed by Mervyn LeRoy

THE CAST:

Sally Montgomery	Mary Astor
Hayden Eaton	Lloyd Hughes
Ambrose Munn	Hallam Cooley
Mrs. Montgomery	Myrtle Stedman
Virginia Dare	Virginia Lee Corbin
Uncle Edgar	Jed Prouty

Length, 6,431 Feet

Eaton, a sensible chap, loves Sally, who longs for "romance." On a yachting trip to the South Seas, the couple elope to an island, but "romance" is destroyed by rain and cannibals and the couple are glad to be rescued by the yacht. Mrs. Montgomery arranges a wedding, as Sally has been "compromised," but the young couple occupy different parts of the house. A fright caused by the reflection from an electric sign depicting a cannibal drives the bride to Eaton's arms, where she finds the romance she has always sought.

Little Features With A Wallop

Oliver Hardy (left) and Stan Laurel, Hal Roach's ace comedians, in "The Battle of the Century," which Harold B. Franklin is exploiting in Wesco like a super-feature.

Stern's Xmas Comedy Popular in the West

JULIUS STERN, president of the Stern Film Corporation, which is offering "The Newlyweds Christmas Party," featuring Snookuns, baby star of the Stern Brothers comedy series. "The Newlyweds and Their Baby," reports that the holiday special is proving exceptionally popular on theh West Coast.

A wire to the Universal home office from W. J. Heineman, Universal manager in San Francisco, states that the two-reeler will have the place of honor on the program of the Warfield, San Francisco, during Christmas week. It also will be shown in the T. & D. Theatre, Oakland, and in the Senator, Sacramento, the same week. Other first-runs in that territory which will present this comedy are the California, San Jose; the Rivoli, Berkeley; the Wilson, Fresno and the California, Stockton.

In New York City, the picture will be shown in the Capitol, and over the entire Loew circuit, a total booking of more than 150 playing days.

Christie's "Sweeties"

"Sweeties" is the newest short feature starring Bobby Vernon to go into production at the Christie Studio in Hollywood for Paramount release. "Short Socks," "Crazy to Fly," "Wedding Wows," "Splash Yourself" and "Save the Pieces" are the pictures that have gone before this season, the Christies' first with Paramount.

Billy Dooley's "Water Bugs"

Against a sinister background of shanghaied cut-throats and a ferocious forecastle. Billy Dooley, the "misfit sailor" of Paramount-Christie short features is hard at work on his newest under the direction of William Watson. "Water Bugs" is the title.

Dorothy Devore At Work

Dorothy Devore, Educational comedy star, working on a circus picture, under the direction of Charles Lamont, finds that circus life has its jars and jolts. It's rather rough on a charming young lady.

Franklin "Shoots the Works" on Hal Roach's "Battle of Century"

HAROLD B. FRANKLIN, President of West Coast Theatres, will, it is announced, give his booking of Stan Laurel and Oliver Hardy, in the Hal Roach-M.G.M. two-reel comedy, "The Battle of the Century," a splurge in advertising and exploitation seldom lavished upon a worthy super-feature.

The Metropolitan, in Los Angeles, and all of the remaining houses in the big chain, will play this little Hal Roach feature to a blizzard of paper and a levee-bursting flood of printer's ink, to which will be added trailers, lobby cards, radio tie-ups, etc., without end, seemingly. We go into details as follows:

"The Battle of the Century" opens December 11 in the Metropolitan.

There will be posted in Los Angeles, one hundred and twenty-four sheets prepared especially for this production.

Special newspaper space will be used in addition to that ordinarily used by the Metropolitan.

Two special newspaper ad cuts are being prepared, one to be a reproduction of the twenty-four sheet and the other to resemble the usual ads of the theatre, these to be sent to all subsequent houses to be used when the comedy plays those theatres.

A trailer is being made for use at the Metropolitan in advance of the opening and copies of this trailer will also be supplied to the subsequent runs.

At the Metropolitan, heavy advance copy will be used on the screen, in the programs and lobby cards for the week preceeding the opening.

All key points in the Southern Division will carry trailers, cuts, stories, lobby cards and snipes on all postings of six-sheets and more, calling attention to this comedy team.

All such key points are to run this comedy simultaneously with Los Angeles and subsequent runs as soon after as possible. Advance newspaper stories will be used in all Los Angeles papers and the special attention of all reviewers directed to the new comedy team.

A special radio hook-up is also being arranged for Laurel and Hardy, so that their broadcasting will coincide with the showing of their pictures at Wesco Theatres.

The Egyptian Theatre in Los Angeles is to run the pictures two weeks after the Metropolitan, all de luxe houses a week later, and all subsequent runs to follow immediately.

When Hal Roach was in New York recently he made no secret of the fact that he attaches great importance to the comedy value of Laurel and Hardy. At that time he said that he fully expects this comedy team to reach the same heights of popularity as other headliners that achieved recognition beneath the Roach banner.

Such support as Mr. Franklin has planned for "The Battle of the Century" is not a flash in the pan. It is his intention to carry on similar campaigns for at least the next two comedies of this series, it is announced.

Thompson Trip For Kinograms

ANNOUNCEMENT of one of the greatest tie-ups for foreign service ever made by a news reel, was made this week from the office of Kinograms, Educational's news reel, regarding the acquisition of the services of Donald C. Thompson, famous war correspondent and photographer, and one of the world's greatest all around motion picture cameraman. Mr. Thompson has signed a long term contract with Kinograms to take charge of Kinograms work in the Orient, where he is to reorganize the Kinograms staff.

With headquarters in Shanghai, China, Mr. Thompson will also establish camera centers in other important cities, in Japan, the Philippines and Siam, and in other Oriental locations. As soon as the reorganized Oriental staff is fully established, Mr. Thompson accompanied by his brave wife, who has been his constant companion on his adventurous trips ever since their marriage, will make an expedition into the most remote parts of East India and then into Africa, with Kinograms holding exclusive rights to all news pictures taken on the trip.

Thompson recently completed a daring expedition through Asia, on which he made some of the most remarkable motion pictures that have ever come from any part of the world. His feature news pictures for Kinograms include Oriental life and customs never before shown in motion pictures. These unique special news pictures will be shown in Kinograms at intervals during the near future.

Darmour To Produce Cooke-FBO Comedies

Twelve two-reel Karnival Komedies, featuring Al Cooke, will be produced for FBO by Larry Darmour, under a new contract just completed. Joseph Jefferson O'Neill and E. V. Durling are joint authors of the first.

This is the third series Darmour is producing for FBO for the 1927-28 program. The others are a series of twelve two-reel Mickey McGuire comedies, based on the Fontaine Fox cartoons, and a series of Standard Fat Men comedies featuring the three fat men "Fat" Karr, "Tiny" Alexander and "Fatty" Ross.

"Low Necker" Comes Dec. 18

"The Low Necker," a Fox Imperial comedy in which Marjorie Beebe and Norman Peck play the leads, has been scheduled for general release December 18. This two-reel comedy is Wallace MacDonald's second directorial effort for Fox.

Short Feature Reviews

"Hello Sailor"

Educational — Two Reels

Lupino Lane seems to have hit a new high mark in hilarity in this laugh making vehicle, in which his brother, Wallace Lupino, is again seen opposite the agile star. Two girls, twins, send notes to two sailor boys, inviting them to call. The boys do not know there are twins about, and when they visit the house, much occurs that challenges anyone in your audience to sit undisturbed by laughter. The scenes en route to the house, after the disembarkation, are well sustained, and the closing action never slows down for an instant. The number of falls the brothers take (and especially Lupino Lane) might make some folks suspicious of his ever visiting a studio again. Mark Sandrich directed. This is a pippin!

Felix The Cat

Educational — One Reel

The title of this offering it "Felix the Cat Why and Other Whys," and it is apparent that Pat Sullivan turned his attention to the approaching Christmas for the idea on which he bases this exceedingly funny cartoon sequence. Felix staggers home, where the wife is awaiting him with a rolling pin, and the children comfortably asleep. It is 4 a. m.| When asked why, and other whys, Felix enacts his alleged adventures for his wife. He explains that he spent his pay for presents for his wife, including candy, a fur coat, etc. The finale is a crashing blow on the dome for Felix, and with Christmas just a little way off, one can almost associate the thought with a genuine A No. 1 December booking that should not be passed up.

"Exploring England With Will Rogers"

Pathe — One Reel

Rogers, in his inimitably exuberant way, takes his audience this time to the rural back-ways of the famous little island. First he high-hats the spectator with glimpses of England's future greats at Eton, then for relief, a trip down the Thames is offered, with unusual side-lights on how sporting instincts hold sway with the Britisher. Windsor Castle and other places distinguished by the tenancy of royalty are shown, never minus the sly, but good-natured digs of our unofficial ambassador.

"Flaming Fathers"

Pathe — Two Reels

'Nuff sed — Max Davidson is in this one, and that's tantamount to a de luxe endorsement of any short subject. In this instance, Max finds it an exciting and unhappy experience trying to chaperone his daughter and her "steady." He gets involved with a gang of kids who are entertained at the sight of his funny face, and what the gagman doesn't do with this idea isn't in the fun book. It is made to drip laughs and diversion at every episode, and it is simply a foregone conclusion that Max ends up protestingly in the limb of the law.

"Putting Pants on Philip"

M-G-M — Two Reels

Hal Roach has a sweet one in this for comedy, diverting situations, and a clowning idea that is put across in sprightly fashion by Stan Laurel. Laurel is a young Scotch immigrant, come to this country, to quote the titler, "To recover a half-dollar lost by a relative in 1888." He has a great foil in Oliver Hardy, as the Scot's relative, assigned to look after him in the new land. The plot revolves about Hardy's efforts to supplant Stan's kilties with pants. In the so-doing, uproarious burlesque results. The action is fresh, the situations full of drollery, and the idea as original as has caught this reviewer's eye in months. Don't miss it.

"The Lion Hunt"

M-G-M — One Reel

UFA's contribution of a jungle scenic, with the cameras in good position to catch the animals at close-up in their haunts. Well rounded out with intimate shots of the natives in their primitive dances. Actually less than a full reel in length, and the type of stuff that will brighten up the bill at any spot.

Moods of the Sea

Educational — One Reel

Here again Robert C. Bruce demonstrates his fitness to select scenes to photograph, for he has pictured the ocean in varying moods, and in some instances framed his in-shore scenes in trees found most conveniently nearby. Showmen will want this one.

As A Matter of Record—

It pleases *Moving Picture World* to comment upon the fact that at a recent showing of Metro short subpects, the aggregation of agate-hearted reviewers gave went to bursts of enthusiasm over the superlative quality of the program.

Each unit approached perfection, and taken as a whole, the group impressed the entire assemblage as being one of the finest shown in months. It it only fair to add that the nucleus consisted of Hal Roach comedies.

—H. K. C.

Baby Days

(From Moving Picture World, December 7, 1907.)

KALEM took half a page, twenty years ago, to announce "A Roman Spectable, pictures adapted from Gen. Lew Wallace's famous book, Ben Hur." It was in "sixteen magnificent scenes, with illustrated titles," and was produced at Manhattan Beach under the direction of Frank Oakes Rose and Sidney Olcott. Rose, who was the stage manager for the Pain's Fireworks spectacles, got everything balled up the first day, and Olcott straightened things out. The scenery and supers were from the Pain show and the costumes from the Metropolitan Opera House. The approximate length was one thousand feet. It was produced without permission of Gen. Walace or Klaw and Erlanger, and the legal battle which followed definitely decided the copyright rights.

IN spite of the fact that this was a super-special for those days, it was brougnt out "cold," not a line of advance press work being used. Even this paper made no mention of the production other than to print the synopsis in the section devoted to the stories of the films. Contrasted with the miles of press work given in advance of the present M-G-M "Ben Hur," it marks the contrast of the two periods. In 1907 Lee Dougherty, of the Biograph, was the only press agent, though this was a side line to his scenario editorial duties.

IN place of editorial mention of "Hur," there was a column denunciation of poor conditions in the operating booths, based on a report of the Building Inspector in Wilkes-Barre. Exit doors were found locked, one exit led into a wagon shed, blocked with old vehicles, and only one house boasted a proper exit alley. In one house the muslin screen was tacked across the exit opening, and to use the doors in an emergency it would have been necessary to burst through the screen. No red exit lights were used in most of the houses and were improperly placed in others.

THEY were still talking about the convention of the renters organization, and an editorial advises that since the increase in railroad fares to two cents a mile (read it and weep!), the fare and a third for conventions had been withdrawn. However the committee had arranged for the exclusive use of a Pullman car at the day coach rate over the New York Central. The fare from New York to Chicago in those days was $20 over the fast lines and $18 over the Erie and a couple of others. A Pullman berth cost another $5. The running time was between 24 and 36 hours. This particular train was scheduled to make the run in 26 hours, allowing for the change in time.

A SWEEPING decision by the State Supreme Court, in the movement instigated by Canon Chase, was to the effect that every Sunday performance must be closed up. The Canon is still trying to obtain the enforcement.

IN CLEVELAND, the Chief of Police refused to permit vaudeville with picture shows, and cut out sensational scenes. One objectionable film showed the hero shot in the first 40 feet, and the manager hooted at the police for not knowing that the hero could not die that early in the picture. He was all right in the next twenty feet, but the police had gone.

M. H. MARK, of Buffalo, contested the statement made Harry Davis had started the picture craze, pinting out that he put on his first show Feb. 9, 1897. Mr. Mark has passed out, but the Mark-Strand theatres perpetuate his memory.

IN Nebraska City, Neb., a police censorship was instituted. In Kansas City the same idea was being agitated.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Engel Here, Will Succeed Bennett

Comes To Caddo; Was In Charge of Fox' Gotham Studio

JOSEPH W. ENGEL, widely known film executive, has arrived here from New York to take care of the business and production department of Caddo Productions, the United Artists unit headed by Howard Hughes.

Engel succeeds Whitman Bennett, who has been acting as production manager for the Caddo Company, now filming "Hell's Angels." Bennett, because of the pressure of personal affairs and other interests in the east, is leaving next week for New York.

Engel is well-known in movie circles on both coasts, and came here from the Fox organization in New York, where he was manager of production in the eastern plant, now closed down. He was formerly vice-president and general manager of the old Metro company, and has held a number of high executive positions with various producing companies.

"Ramona" Completed

Shooting on "Ramona," Edwin Carewe's special in which Dolores Del Rio is starred, was completed this week. Studio officials hope to have it ready for general release by the middle of January.

Marion Douglas In F B O Lead

Marion Douglas has been signed by FBO for the feminine lead in "The Devil's Trade Market." During the past several months she has been kept busy in leads at Universal and First National. Miss Douglas was previously known to the screen as Ena Gregory. Since changing her name she has found herself one of the busiest young actresses in Hollywood.

Winfield R. Sheehan, Vice-President and General Manager of Fox Film Corporation, has been elected to the Board of Directors of West Coast Theatres, Inc.

JAMES R. GRAINGER PREDICTS 30% INCREASE IN ATTENDANCE

SHORTLY after his arrival here for a visit of several weeks, during which time he will familiarize himself with product for the 1928-29 schedule, James R. Grainger, general sales manager of Fox, is reported to have made the prediction on the Fox lot that there will be at least a 30 per cent. increase in moving picture attendance during 1928.

Constantly swinging over the country from exchange to exchange, is responsible for this observation.

Grainger bases his prediction upon new faces, "the successful manner in which producers have kept faith with the public" and the appearance of "talkies" in theatres.

Moreno-Taylor To Do Another

Antonio Moreno and Estelle Taylor, co-featured in "The Whip Woman," a Robert Kane Production for First National, will be co-featured shortly in another picture at the Burbank plant, according to reports. The next will be a Spanish story.

"Love Mart" New Title

"The Love Mart" has been chosen as the title for the George Fitzmaurice-Billie Dove special hitherto known as "Louisiana."

Tec-Art Studio Building Rapidly; Units are Busy

Inspiration, Halperin and Burr Companies Are Now Housed In This Plant

THE RECENTLY ANNOUNCED expansion and construction program for the Tec-Art studios has become a reality and workmen are working at top speed constructing new stages and other buildings.

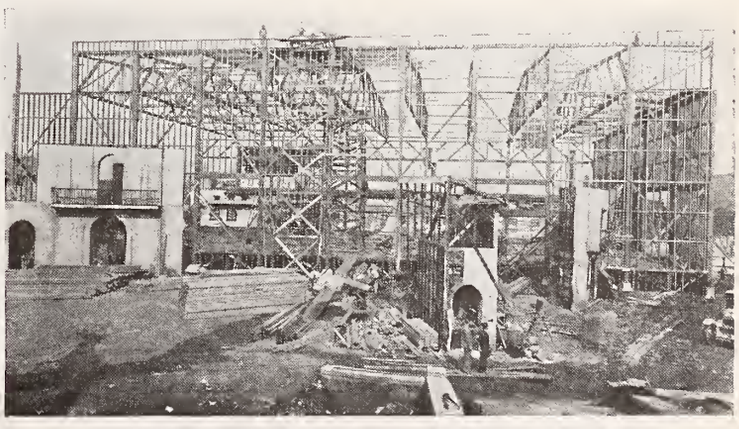
One of the huge stages has been erected in record time. It measures 200 by 250 feet and is one of the largest enclosed stages in the film colony. It took jusst twenty-four days to build, with two shifts of carpenters on the job. All the streets in the studio proper have been paved.

Improvement of the Melrose Avenue frontage is the next step. This is to be changed from the wooden structures that now grace this valuable street frontage to modern class A buildings. These will house offices of the studio, loft rooms property department and commercial enterprises.

Alfred T. Mannon, newly elected president of Tec-Art, together with J. Boyce Smith, vice president of the organization and treasurer of Inspiration Pictures, Inc., are constantly on the lot watching details in the gigantic construction program.

The Tec-Art plant now houses Inspiration Pictures, Halperin Productions, C. C. Burr Enterprises and several other units.

The studios occupy approximately six acres in the heart of Hollywod, its hub being Melrose Avenue and Bronson streets, opposite the Paramount Famous Lasky plant.



One of the large interior stages being completed at TEC-ART Studios, Hollywood. This stage measures 200 by 250 feet.

MOVING PICTURE WORLD'S

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DE MILLE STAR
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A James Cruze Prod.

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Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
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Paramount Pictures

LEATRICE JOY
Now Starring
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Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Christie Brothers Spend Half Million Dollars on "Studio City" Real Estate

A DEAL involving approximately $500,000 has just been closed by Christie Film Company, which makes that corporation the owner of a thirty-acre site in a sub-division of Hollywood recently popularized by local realtors as "Studio City." The location, whereon is being erected the new home of Mack Sennett, will first be used by Christie companies for locations and exteriors.

Several months ago when it was learned that Mack Sennett was investing approximately $800,000 in this property, this department was the first to report that negotiations for a parcel in that tract of land were being made by the Christie brothers. At that time, *Moving Picture World* learned that it would be a considerable period before the Christies would actually move from their present headquarters on Sunset Boulevard.

In making the announcement of the purchase, Mr. Christie, however, is quoted: "Our present property in the thickly built-up parts of Hollywood is cramped for motion-picture work. We feel that it is only a matter of a short time when we will find it necessary to move entirely from our present location on Sunset Boulevard. Our old studio site is more suitable for the building of close-in apartment-houses and the business enterprises which must serve a thickly populated residence district."

The announcement of the closing of negotiations for the purchase in Studio City was made this week by Charles Christie, general-manager, and William S. Holman, Secretary of the company.

Forum All Films; A. Pantages Out

Alexander Pantages has disposed of his financial interest in the Forum Theater to John P. Goring and Jack F. Truitt. The deal was closed this week and, starting last Sunday, vaudeville was discontinued and the picture featured with a stage presentation.

The bill will be changed twice a week with one performance in the afternoon and two in the evening. Emil Jannings in "Othello" is the first picture to be screened under the new policy. Goring and Truitt have made few definite statements to date on the new plan of action.

John Lacaster Is Mayer's Assistent

John Lancaster, for years a figure in the picture world and widely known as manager of film players and stars, has been appointed as assistant to Louis B. Mayer, vice-president and producing head of Metro-Goldwyn-Mayer.

As one of his first duties, Lancaster will reorganize the casting department. Clifford Robertson, for the last two years casting director for the M-G-M studio, has resigned and will be succeeded by Fred Beers. Beers for some time was assistant casting director for Paramount Famous Lasky, and later head of Warner Brothers casting department. His most recent berth was casting head for Columbia Pictures.

Lamont En Route To Grand Canyon

Charles Lamont, having completed his latest "Big Boy" comedy for Educational, has left for his mid-season vacation for the Grand Canyon in Arizona. He is accompanied by his wife, Estelle Bradley, film actress.

Lamont's directional score thus far this season is eight pictures, in which are starred Johnny Arthur, Lupino Lane, "Big Boy," Dorothy Devore and several all star casts.

Off To South Seas

Robert Flaherty, W. S. Van Dyke and a company that will film "Southern Skies" for Metro-Goldwyn-Mayer, sailed from San Francisco last Wednesday aboard the S.S. Tahiti for Papeete. Flaherty expects to spend about six months in the unexplored regions of Samoa. Van Dyke will direct and Flaherty produce the South Sea picture.

Alec Francis Busy

Alec B. Francis is busy commuting between studios these days. He has just completed two featured characterizations at Warners and one at First National and is now preparing to transfer to the Fox lot for the leading role in the "Grand Old Army Man." He has just finished "The Lion and the Mouse," "The Little Snob," and "The Shepherd of the Hills."

Beaumont Carries On

Harry Beaumont has signed a new contract with Metro-Goldwyn-Mayer, and will next direct John Gilbert in the latter's forthcoming starring vehicle. Beaumont just finished directing Ramon Novarro in a picture as yet untitled.

Production Activities In West Coast Studios

Paramount
Warner Bros.
Fox Films
United Artists

Paramount

SEVEN COMPANIES at work give the Paramount studio a busy appearance.

The oil fields of Tampico provide the background for George Bancroft's latest starring vehicle, which is being filmed under the temporary title of "Honky-Tonk."

Evelyn Brent, Fred Kohler, Neil Hamilton, Arnold Kent, Leslie Fenton and Helen Lynch are in the supporting cast and Victor Schertzinger is directing.

The screen play was adapted by Hope Loring from the stage play, "Wildcat," by Houston Branch. Ethel Doherty and Oliver H. P. Garnett collaborated on the continuity.

ROWLAND V. LEE is directing Florence Vidor in her current production "Doom's Day," with Gary Cooper as the male lead. Lawrence Grant, Charles A. Stevenson and Tom Rickerts have the featured roles.

The story is of a young woman, who marries a man much her elder for wealth and position, and fails to find happiness. It is an adaptation of Warwick Deeping's famous novel and was prepared for the screen by Doris Anderson and Donald D. Lee.

Esther Ralston is again essaying a flapper role in "Looking For Trouble," an original story by Doris Anderson.

Esther concludes that her folks live too peaceful a routine and to jar them from their complacency and prevent a possible trip to the divorce court, she decides to give them something to worry about. She goes out looking for trouble and locates plenty, causing her parents to forget their own troubles in straightening her out in hers.

LANE CHANDLER has the male lead and Hedda Hopper and Claud King are the other featured players. Frank Tuttle is directing and Florence Ryerson and Louise King were jointly responsible for the screen play.

EMIL JANNINGS' latest has to do with a Russian General, who comes to Hollywood when his power in his native land is eliminated by a successful revolution.

Evelyn Brent, William Powell, Nicholas Soussanin and Michael Visaroff are in the cast with Jannings, and Josef von Sternberg is directing.

The story is by Lajos Biro and the continuity by John F. Goodrich.

BEBE DANIELS' latest is "Feel My Pulse," the story of an hypochondriac by Howard Emmett Rogers. Gregory La Cava is directing and the supporting cast includes, Richard Arlen, William Powell, Charles Sellen and Heinie Conklin.

THE other two pictures in production, "Abie's Irish Rose" and "The Traveling Salesman," with Richard Dix, were covered in a recent issue of *Moving Picture World*.

Warner Bros.

PRODUCTION is being rushed at Warner Brothers in preparation for the lay-off starting next year's program.

Seven pictures are underway.

ARCHIE MAYO is directing "The City of Sin," co-featuring Myrna Loy and John Miljan. Leila Hyams, Richard Tucker, Mathew Betz, Anna May Wong and Sojin complete the cast.

The story, a Chinese melodrama, is by Anthony Coldeway, who also did the continuity.

"DOMESTIC TROUBLES" costars those inimitable comedians, Louise Fazenda and Clyde Cook. As the title implies, the story deals with domestic difficulties and is replete with laughable situations.

Betty Blythe, Arthur Rankin and Jean Laverty have the other parts with Ray Enright directing. Carrol Graham did both the original story and scenario.

DOLORES COSTELLO is being starred in "Tenderloin," a story of the New York underworld. Michael Curtiz is directing and Conrad Nagel has the male lead. Others in the cast include Mitchell Lewis, Dan Wolheim and Pat Harrigan. Melville Crossman did the story and E. T. Howe the scenario.

"The Lion and the Mouse," "Across the Atlantic," and "Powder My Back," were covered previously in *Moving Picture World*.

Fox Films

FOX HAS SEVEN pictures in production, three of which started recently. "Christalinda," with Charles Farrell and Janet Gaynor; "Sharpshooters," with George O'Brien, and "A Girl in Every Port," starring Victor McLaglen, have been covered in *Moving Picture World*.

Of the other three pictures in production, James Tinling is directing Madge Bellamy in "Soft Living," supported by Johnny Mack Brown, Mary Duncan, Joyce Compton and Joseph Jefferson.

It is an original story by Grace Mack, and Frances Agnew did the scenario. The theme has to do with trading in marriage.

LAMBERT HILLYER is directing "Desert Whirlwind," featuring Barry Norton, Dorothy Janis and Ben Bard. Hillyer collaborated with Elizabeth Pickett on the story and the latter also did the scenario.

"HELLO, CHEYENNE," stars Tom Mix and Tony with Caryl Lincoln as the feminine lead. Eugenie Ford has one of the important supporting roles.

The story is by Harry Sinclair Draga, and the scenario by Fred Kennedy Myton.

United Artists

THERE IS A DEARTH of activity on the United Artists' lot, John Barrymore being the only star in actual production. He is making "The Tempest."

With the completion of this picture, things will be quiet at United Artists until January, when Norma Talmadge starts another production.

D. W. Griffith has finished "Drums of the Desert" and, according to reports, it will bring added prestige to the noted director.

Mary Nolan "U" Star; Tryon Also Chosen

Universal is considering the raising of two of its featured players to stardom.

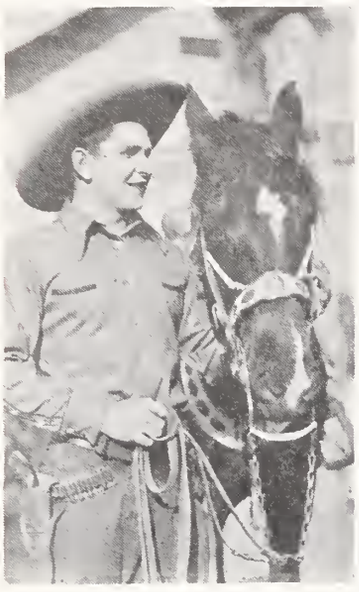
Glen Tryon and Mary Nolan (Imogene Wilson) are the two players to be started, according to a report emanating from the studio.

Tryon has become one of the screen's most popular comedians, but Miss Nolan has done little to establish her as a big time star.

Tryon proved his comedy technique in "Painting the Town," in which he was co-featured with Patsy Ruth Miller.

A happy party in the Grand Canyon, where Elmer Clifton is filming the Pathe-Bray Epic, "Menace". Prince William of Sweden, and his party, visits Mr. Clifton and his staff. Left to right we see: M. R. Tillotson, Capt., Grand Canyon National Park; Saburo Oginvara, Secretary, Railway Bureau, the Governor General of Chosen, Keijo, Japan; Elmer Clifton, director of the epic; Henrik Sartov, Chief of Staff of the photographers on the Colorado river expedition; Carl Wester, assistant to Mr. Sartov; John Boles, who is playing the male lead in "Menace;" Prince William of Sweden and William Irving, famous comedian, who is playing the comedy relief in "Menace."

The Hollywood Photographic Section



M. P. World Staff Photo

YOUTHFUL STAR — Bob Steele is starred in Westerns by FBO. He has just finished "Man in the Rough."

ONE of the most popular of the younger stars in the film colony is Bob Steele, who turns out westerns for FBO.

He is now finishing up his sixth picture under his present starring contract and has one more to go. He will probably be kept in the "horse opera," having built up an extensive fan following.

Steele is not the big burly type usually visualized when one thinks of western stars. In fact he is rather short in stature.

His present vehicle is "Man in the Rough" and Marjorie King, a newcomer, has the feminine lead.

Before joining FBO, Steele did juvenile roles in the well-known "drammer." He likes westerns and has no particular hankering to return to the type of roles he did before donning the chaps and sombrero.

He now has a five year contract with the studio that elevated him to stardom and undoubtedly will remain on the payroll there for some time to come.

After watching Bob tear up the western street on the "lot" astride his trusty steed, we decided that Paul Revere had nothing on him when it came to equestrianism.

FIRST NATIONAL has decided to turn out a burlesque on "Julius Caesar," with those two sterling comedy stars, Louise Fazenda and Charlie Murray in the featured roles. Carey Wilson will probably turn out the screen story.

M. P. World Staff Photo

SUE CAROL—Smiles because she is now playing the feminine lead in "Pigskin," for Fox Film Corporation.

SUE CAROL'S meteoric rise on the screen in a short space of time is one of the subjects that helps provide conversation in Hollywood. Sue, who was given her first opportunity by Douglas MacLean in "Soft Cushions" is just finishing the lead for Fox in "Pigskin," directed by David Butler.

Miss Carol has come to the front with a bang and it would not surprise Mr. Average Citizen if she was selected as one of the Wampas Baby Stars of 1928.

She has only been in pictures since last March but despite this short term is being hailed in picture circles as a prospective screen star.

Her first "break" was in "Slaves of Beauty," which J. J. Blystone directed for Fox. Then came Douglas MacLean and a long term contract. With the completion of "Soft Cushions" she was loaned to Universal for a part in "The Cohens and the Kellys in Paris."

When Butler decided to make "Pigskin," he immediately signed Sue for the feminine lead. The story has to do with football and college spirit.

Miss Carol attended the National Park Seminary in Washington, D. C., and until recently had little if any desire to enter pictures. However, she has tried emoting for the flickering celluloids and likes it.

ALEXANDER KORDA has been assigned the direction of Billie Dove in "The Heart of a Follies Girl," for First National. Korda directed Miss Dove in her first starring production, "The Stolen Bride."

* * *

NICK GRINDE, an assistant director for M-G-M, has been elevated to a directorial berth and his first assignment will be directing Tim McCoy in "The Vigilantes."

M. P. World Staff Photo

MOVING ALONG — June Collyer has just been selected by Fox Films for the lead in "Hangman's House."

WHEN Fox was filming "East Side, West Side" June Collyer was given a part in the picture. So well did Fox officials like June's work that she was placed under contract and given leads.

Her first leading role was in "Grandma Bernlie Learns Her Letters," a temporary title. Her latest effort is in "Woman Wise," in which she is co-featured with Walter Pidgeon and William Russell at Fox's.

Next she does the lead in "Hangman's House," "Donn Byrne's novel, which is to be brought to the screen with John Ford directing.

Miss Collyer plays the beautiful, spirited Con of "Hangman's House."

She has a theatrical background, her grandfather, Dan Collyer, having been a well-known figure on the stage years ago.

Miss Collyer checked into Hollywood last August and has been in pictures since May. Allan Dwan was the director that gave her her break in "East Side, West Side." She was then selected by John Ford to portray the American Girl in his screen version of "Grandma Bernlie Learns Her Letters."

"Woman Wise" is her third production for Fox and her next as mentioned above is "Hangman's House."

CHESTER FRANKLIN, who directed "The Thirteenth Hour" for M-G-M, has been signed to a long term contract by that company.

* * *

MARY ASTOR AND LLOYD HUGHES are on location at Baldwin Park near El Monte, where exteriors are being filmed of First National's "Do It Again."

* * *

FRITZ FELD has been signed by De Mille for a role in "His Country," which William K. Howard will direct.

M. P. World Staff Pho

HUGH TREVOR — Has just finished the male lead in "Wall Flowers," for FOB Pictures Corporation.

WHEN "Wall Flowers" is re leased by FBO, Hugh Trevo is going to come in for consider able notice. Hugh is a youngste that was given a chance by FB and made good. He plays the ma lead in "Wall Flowers" and doe a fine job of it.

Next he does the lead in "Skin ner's Big Idea," which is to be re leased as a Gold Bond Special b FBO. After that his plans ar somewhat uncertain. One thing assured, and that is that he wi not have to worry over futur engagements.

Trevor has been in picture eight months and in that time ha done four leads. He had the ma lead in "Ranger of the North "The Pinto Kid." "Her Summe Hero" and "Wall Flowers."

Before entering pictures, Trevo was in the insurance business, i New York. He continues to hol a financial interest in this with partner in Gotham looking afte things.

He did extra work in one pro duction and was then given small "bit" in Paramount's "Or Woman to Another," starrin Florence Vidor. Another "bit followed at Paramount in "Th Big Sneeze" and then he went t FBO for a part in "The Coward with Warner Baxter. From the on it was just a matter of trave ing up the ladder.

Trevor is a Harvard man, an before coming to the coast mad his home in Rye, N. Y.

AL ROGELL is planning on filn ing "Me, Gangster," by Charle Francis Coe.

SELLING the PICTURE

A LIGHTER FRONT MADE HEAVIER SALES IN OMAHA

M. W. Korach, of the Rialto, made a complete new installation to brighten the house front and the additional investment in "juice" is yielding a handsome profit. He broke the new display for My Best Girl and cleaned up.

A department of practical exhibitor helps, Established September 23, 1911 by EPES W. SARGENT and continuously conducted by him for more than sixteen years. These are not stunts for certain pictures, but for certain types of pictures. Apply the ideas to your own problems.

WANT $200? Help LLOYD

ALWAYS enterprising, Harold Lloyd has struck a new idea in his offer of prizes for the best campaign for his new story, "Speedy" and it will be interesting to see what he gets for his thousand dollars. He assuredly should get some valuable suggestions, for the first prize is well worth while and even the eleven consolations are not to be disregarded, not to mention the credit accruing from being "in the money."

It might be objected that the synopsis is rather sketchy, but the answer is that it is no more brief than the synopses from which many of the campaign books are prepared, and the story offers more than the average points of contact. "After wild adventures," for example, may seem to be too indefinite, but at this stage it is not possible to be more explicit. Something like 75,000 feet of action has been taken. Only the best will be selected. A more definite listing of these adventures would be certain to include much that will be eliminated from the finished release. Naturally to enumerate these would be worse than useless, since a stunt based on an excised action would be worse than useless.

Of course there are many obvious tie-ups. Baseball — and Babe Ruth — may be mildly played up. But there's the point. The money probably will go to those who make ingenious and unlikely uses of these two angles. Of course there is the hook-up to the sporting editors. Probably so many will use this that it will have no weight in the final decision. The awards will go to the men who supplement this with something so new an ingenious that they will wash out the baseball from the top of some tall building, the autographed baseball, the invitation to the local club and the window in the sporting goods stores.

All of these will be useful, and doubtless will be incorporated into the book, but they won't win the $200. That is going to someone who gets a brand new slant on the material. Just as an illustration, a reception to all babies named Ruth a week before the showing is more novel. It never would win the money prizes, but it would at least be along new lines. It will be safer to pin your stunt to Lloyd.

Someone is going to get that $200, and it probably will be some small town man, just as it was a small town man who developed the water drip for Hot Water; an idea that helped break records in more than one house.

Similarly, the use of a street car will have to be developed beyond the point of running an old car over the trolley lines or making a compo board street car to run wild on a Ford chasis. Both of these are good ideas, but too many will come in with them. A prize for the best model car built on an express wagon would stand a better show, but some of you can beat this, since the juvenile model idea has been used for circus parades and is too well known.

The Coney Island angle: and this carries a lot of the stuff that is going to sell the picture, offers all sorts of chances. It seems to be the most fruitful angle of the three, but a proper campaign will use all of these factors, and not just one.

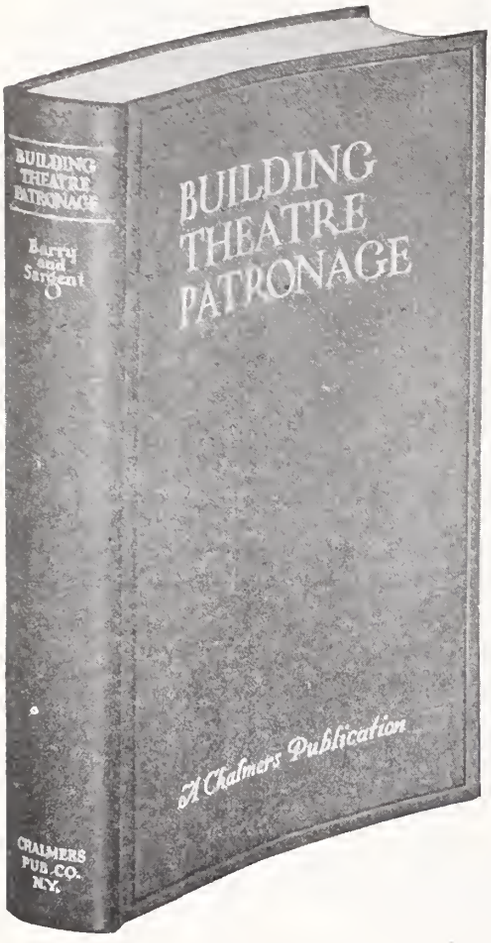
Time is short, but you have a couple of weeks yet. Don't shoot your campaign in until you have it so complete that you stand a chance. Others will take the time to get out a well rounded campaign, and the pride to take pains. If you want to compete with them, don't shoot until you have your gun fully charged. You stand a better chance of sending straight to the bulls eye.

Get in your submission and the compare your suggestions with those of other live wires. Even if you don't win a prize, it will be money in your pocket in quickened wits.

You Do It

Ever since there were press books, there have been complaints that the writers did not get the exhibitor angle. Here's your chance to show the press agents up. They are working from no more material than you have been given. What can you do with it?

Hooked Gas Stations to Now We're in the Air



DO YOUR DAILY DOZEN

A dozen times a day some little problem arises on which you would appreciate help; some question of advertising layout, exploitation, house change, audience appeal, newspaper hook-up, relamping the sign, or making cutouts.

If you have a copy of Building Theatre Patronage on your desk, you just reach for the familiar red-covered friend, and in a moment your doubts are resolved.

Suppose it is exploitation, for example. You'll find scores of basic stunts listed, some one of which can be made over to fit your picture like a tailored coat. Suppose it's a picture on which you think you can get a little help from your merchants. There are chapers on hook-up pages and on window displays that are bound to give you the accurate lowdown.

Building Theatre Patronage is not a book you read once and put up on the shelf. It's something you will consult daily and many times a day, for between its covers are compressed the experiences of hundreds of other managers.

It will make a wonderful Christmas Present to your assistant. He will be glad to have one for himself. And it might solve friend Wife's problem if you hinted that you'll be glad to have one for yourself.

At your supply house at five dollars the copy. Costs twenty cents more if mailed direct from this office. Ask them first.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Irving Aaronson and his Commanders wound up their present engagement by putting over for their third and final week a well balanced act which combined song, dance and band music. The screen attraction was Constance Talmadge in "Breakfast at Sunrise" and in addition there were five other incidents, four being presentations and the fifth being the Topical Review.

Nine minutes was given the house orchestra at the start of each performance in which to do Nicolai's overture from "Merry Wives of Windsor." This was a straight orchestral presentation. Lights were as follows: magenta ceiling spots, blue borders, blue side strips, bridges violet on draw curtains and side; dome 2 amber floods on orchestra, white at finish.

The second presentation was a ballet number to the music of "Berceuse" from Godard's "Jocelyn," in full stage, by 10 girls of the ballet, while Sascha Kindler, first violin, played the number as a solo standing beside his chair in the pit. The set consisted of 2 chiffon arch drops backed up by a solid drop of the same material. There was a front scrim drop between audience and the dancers upon which was thrown a blue flood. The lighting on the set itself was of the same color. The dance was of the "nature" kind with girls in drapes and required 6 minutes. An orange spot was on the violinist from the dome.

Fabiano, who plays a violin in the orchestra, stepped out on the apron of the big stage with his mandolin and played first "From the Canebrake" and followed it with "My Blue Heaven," taking up altogether 4 minutes. He was spotted from the dome by an amber.

A novelty dance followed called "In Silhouette," which disclosed a circus set row of 6 hoops covered with transparent paper, behind which were members of the ballet. By means of back lighting the shadows of the girls showed plainly upon these paper hoops. After they had gone through some silhouette business, Danny Lipton, buck and wing dancer, made his entrance in a fast number and the girls broke through the hoops to join him. This presentation took up 5 minutes.

The Mark Strand Topical Review came next, requiring 7 minutes and then Aaronson and his Commanders, which were given 23 minutes in full stage and with a routine as follows: "Just a Memory," by the band, as a trombone solo, tenor solo and violins; "Swanee River Trail" by a vocal quintette; "An' Furthermore," another band number; "Cielito Lindo," an Italian folk song by Salvatore Cibelli; "Three Trees," a comedy song by Phil Saxe, and the finale by "Red" Stanley, the Mark Strand Dancing Girl and the band boys.

This whole show was 1 hour and 58 minutes long, with the feature photoplay taking 1 hour and 4 minutes, and the balance going to the rest of the show.

Now We're in the Air Helped Sales of Gas

Working in with the Junior Business Builders, of Des Moines, Ia., helped the Des Moines Theatre. It also helped a set of gas stations.

The organization, which seems to aim at promoting business through boy appeal, was pushing a certain brand of gasoline. Every purchaser of gas or oil at one of the filling stations was given a coupon, presumably to be given to the young salesman who urged the patronage of that concern.

These coupons were good for an invitation to a special Saturday morning show at the Des Moines. This was not the current comedy, but a special program designed to appeal particularly to the boys.

It was not a costly performance, but it paid for the distribution of 10,000 heralds, three different mailing pieces and jielded a special frame at each of eighteen stations.

Each boy was given an advertising novelty in the shape of an airplane to be cut out of cardboard, and two toy planes were flown in the lobby for three weeks in advance of the coming of the picture with a six foot plane to keep them company the last week. An aviator threw out 15,000 heralds gratis, and the Navy contributed its A boards in 12 excellent locations.

New Down There

The meet me in the lobby stunt was new to Palatka, Fla., so it put over A Gentleman of Paris.

C. T. Chapin, of the Howell theatre, handled it very cleverly, and ran it into a near-sensation. Letters were sent to High School girls and young matrons asking them to meet the writer in the lobby of the Howell on a certain evening, a white carnation to be the distinguishing mark. Chapin used a cutout of Menjou with a real carnation in his buttonhole, and he caught not only the girls but a few irate husbands.

Chapin used the signature "A Gentleman of Paris" but it would have been even more effective with the program name instead of the obvious reference to the play.

Paraded Letters

For Figures Don't Lie L. B. Harrell of the Rialto Theatre, Macon, Ga., used fourteen boys, each carrying one of the cutout letters of the title. Other boys carried banners giving the house and playdates, and the outfit was accompanied by the school fife and drum corps. All it cost was the sign material and passes to the boys, and they waked the entire town up.

Advertising Novelties Do Best Locality Selling

GETTING A POSITIVELY PREFERRED POSITION FOR DRESS PARADE

This is not just another window show. It is a card in one of the swaggerest shops on upper Fifth Avenue, showing Bessie Love in a costume "inspired by" the Dress Parade and sold by the store using the display. It's real class.

Timely and Selling

Jim Levine, of the Columbia theatre, Davenport, Ia., made up his own novelty for The Drop Kick in the shape of 2,000 megaphones obtained from a Des Moines printer at a cost of one cent each, printed. These were distributed at the high-school football game the day the picture opened, and reached every football enthusiast in town. As a lot of the recipients brought them downtown after the game, they worked a double bollyhoo.

Painted Parade

The coloring contest is standard, but the first instance of the use of the coloring idea for The Big Parade comes from Missoula, Mont., where a local paper used four press book bats on successive days, with prizes for the best coloring in oil, crayon or water color. It was one of a bunch of stunts used by the Wilma theatre, other highlights including a shadow box with moving tanks, a huge "Stop" sign and aerial throwaways.

Gets Better Business With Novelty Schemes

G. B. Josephson, of the Monroe theatre, New York City, finds that it helps business in his neighborhood house to put out novelties on the larger features.

For The Country Doctor, for example, he used small envelopes with the new Life Saver cough drops as the prescription of the doctor. The candy people are always glad to co-operate, and the idea worked in nicely with the title.

For the Cat and the Canary he used an optical illusion card in which a cat appears to enter a canary's cage when looked at steadely with a septum dividing the two cuts. This was used to carry quite a lot of talk about the picture, and the novelty of the stunt caused the cards to be widely circulated.

For One Round Hogan he used an oblong slip roughly suggesting a prize fight ticket on one side with a questionnaire on the other, some of the answers being supplied on the reverse of the card, but only enough to get the recipient started. Appreciating the value of his comedies, he added one question about the Our Gang comedy on the same bill. Ticket prizes were offered for correct replies.

All of these had a more than one-person value. That's the essence of a good novelty. It reaches more persons than a straight throwaway.

Red Ink

The first instance we have had of a red ink extra lately comes from Asheville, N. C., where Walter N. Morris overprinted the local edition with a flaming "Bull Weed escapes. Watch for your lives. See Underworld at the Plaza, Thurs., Fri., Sat."

He printed a sufficient number to pretty well cover the city, and it had a helpful effect on the receipts.

STAR IDENTIFICATION CONTEST HELPED AVON THEATRE, CHICAGO, ON NEIGHBORHOOD CARNIVAL

The merchants on Fullerton Avenue were making a local drive, and the Avon theatre gave one store the familiar identification contest, in which 6,000 persons entered. Blanks were distributed as well as stocket at the store. The display is very artistically done, but a mistake is made iin calling it a guessing contest. These Universal players are too well known to be guesswork.

Hooked Huge Dpt. Store to Movietone Reel

Big Dry Goods House Ties Up to News Reel

One of the most interesting of recent developments is this tie up to the Movietone Newsreel by R. H. Macy & Co. Newsreel hook-ups are in themselves real curiosities, but this offers new angles apart from the fact that the hook is to a news reel rather than a feature.

If You Missed Macy's Christmas Parade . . .

YOU can see and hear it in the New Movietone Newsreel which will be shown at the following William Fox Theatres Today, Monday and Tuesday.

Today, Monday and Tuesday:

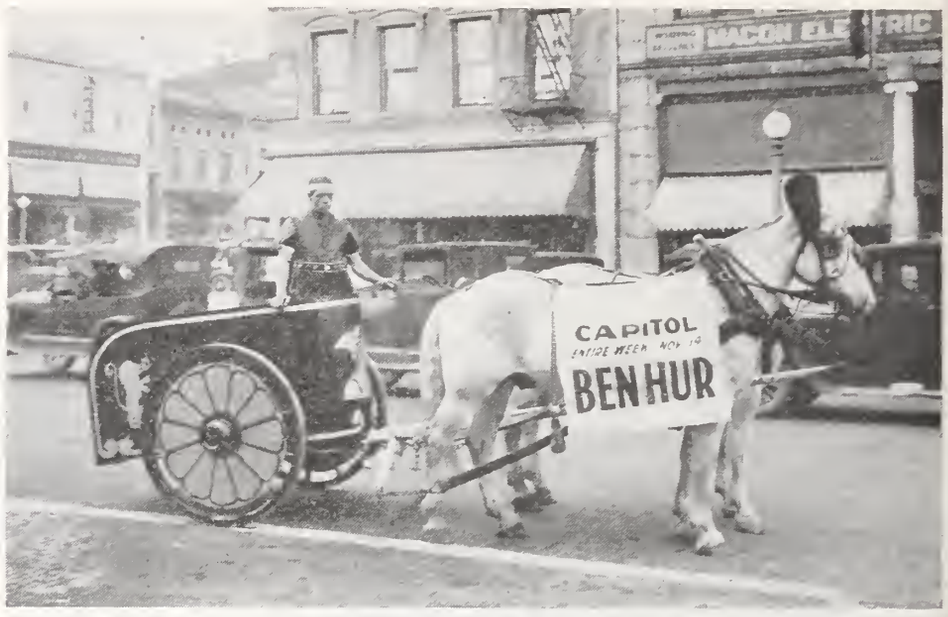
JAPANESE GARDEN,
Broadway and 96th Street
NEMO THEATRE,
Broadway and 110th Street

Monday, Tuesday and Wednesday:

AUDUBON THEATRE,
Broadway and 165th Street
CROTONA THEATRE,
Tremont and Park Avenues
ACADEMY OF MUSIC,
14th Street and Irving Place
STAR THEATRE,
Lexington Avenue & 107th Street
SAVOY THEATRE,
Bedford Avenue & Lincoln Place, Brooklyn
RIDGEWOOD THEATRE,
Myrtle and Cypress Avenues, Brooklyn
FOLLY THEATRE,
Graham and Debevoise Avenues, Brooklyn
JAMAICA THEATRE,
Jamaica, Long Island

THE MACY DISPLAY

Each year Macy's ushers in the Christmas toy shopping with a parade on Thanksgiving Day. This year the floats were designed by Tony Starg, the famous puppet master, and they were unusually elaborate. Arrangement was made with Fox.—Case to make a movietone record for the newsreel, and on Sunday the store paid for ninety lines, or about 6½ inches, double column, for a listing of the Fox Theatres to show the reel the first half of the week. It ran in four papers.



WINTER QUARTERS GAVE L. J. CARTWRIGHT REAL CHARIOT

Sparks circus winters in Macon, Ga., and they were glad to loan the Capitol a chariot on Ben Hur just to give the horses a little exercise. Doesn't always come that easy, but you can make one with the front gear of any wagon.

Co-Ed Co-Ops

M-G M has arranged two good helps for The Fair Co-Ed. One of these is a collection of songs from the musical play from which the picture was derived. Watterson, Berlin and Snyder are pushing the issue through their local dealers. The other stunt is a freshman cap in attractive colors, which can be used in a variety of ways.

Four Hooks

H. P. Hof got four windows for The Magic Flame at the Stratford theatre, Poughkeepsie. One was on candles, a second on oil heaters, the third on cigarette lighters and the fourth on Mazda lamps. An extremist might hook a bookstore to light literature, but that didn't occur to Hof.

Price Captions

Here's something easy and yet good. During the advance on Ben Hur, the Paramount theatre, Ogden, Utah, got a newspaper to run five scene cuts on successive days. Ticket prizes were offered for the best set of captions. Everyone had to read about the play to write intelligent captions, and they were well sold before the opening date.

A chariot was used for a perambulator and the street cars were bannered with "Take this car etc." In return the theatre ran a bank in its ads urging prospective patrons to use the street cars and avoid the parking jam that was inevitable when this picture played.

Pat

Getting right in line with the subject, Earl Holliman, of the Ideal theatre, Columbia, S. C., ran a baby contest in connection with Motherhood, a propaganda picture Publix is using in many sections.

The contest brought out 453 babies, which were examined at once of the leading stores physicians and nurses contributing their services free.

Stilted

A man on stilts, completely enveloped in a black robe was the ballyhoo for The Cat and the Canary at the Carolina theatre Charlotte, N. C. Even his face was covered eye holes being cut in the robe to permit him to see where he was going. Warren Irving gave him a canary in a cage to carry in one hand with a two-sided cat face or a stick in the other. The latter was cutout from beaverboard and properly painted. He carried a back sign with playdates.

PUTTING "WHAT PRICE GLORY" IN AN ARMISTIC DAY PARADE

L. J. Cartwright, of the Capitol theatre, Macon, Ga., made a simple float for the local parade, but most of the floats were even less elaborate, so this stood out well and got very favorable comment as well as ticket sales.

Heavy Letter Title Is Better Than a Small Cut

Uses Linear Letter To Preserve Good Balance

Loew's State Theatre, Boston, playing Ben Hur, used a linear letter to get prominence to the title without spoiling the space by getting a letter so black that it would swamp the rest of the space.

LOEW'S STATE
Massachusetts Ave. at Norway St.—Continuous from 11:30 A. M.
TODAY ONLY—COMPLETE NEW BILL
First Boston Showing of Metro-Goldwyn-Mayer's Superb Film
BODY & SOUL With EILEEN PRINGLE NORMAN KERRY LIONEL BARRYMORE & 6-Acts-6
MONDAY, OCT. 24TH
BEN-HUR
FIRST TIME AT POPULAR PRICES
THE GREATEST MOTION PICTURE OF THE AGE
Metro-Goldwyn-Mayer's Mighty Spectacle with
BETTY BRONSON FRANCIS X. BUSHMAN Ramon NOVARRO MAY McAVOY CARMEL MYERS
EXTRA! Morning Show Each Day at 11:30 A. M. Continuous Performances Thereafter Until 11:30 P. M. Doors Open at 11 A. M.
MATS. 35c—EVES. 40c & 50c
EXCEPTING SATURDAYS, SUNDAYS AND HOLIDAYS

LIGHTENING THE LETTER

With a six letter title, and a title so well known it required large display, but a black letter in that 75 x 2, which is five and a quarter inches deep, would have been so black that it would have messed up the space, so the letter was drawn with lines, and the signature and the border were made to match. As a result the bold display lines below come through strongly, because they are blacker than the title, and the title is equally strong just because it is not as black. Here the black is employed to give emphasis to the linear letter .

This advertisement needs to be seen in the full page to be fully appreciated, because it is the way it dominates the big black ads surrounding it that gives it the greatest value.

This space is an exception to the general rule that no letter is more prominent than the title. The idea can be used only with a short title. Smaller linear letters would fade down, but here the device is decidedly ingenious.

Found Special Border For Fair Week Dates

Morris Simms, of the Brockton Theatre, Brockton, Mass., sends in a three eight and a halfs used for his fair-week attraction. The Brockton fair has been famous in New England for years for its attractiveness, and draws large crowds. Mr. Simms kicked in with a border that linked his offering to the fair, and probably got more than enough extra sales to be worth the trouble.

Mr. Simms does not explain whether he bought the border or dug it out of the newspaper's stock. Often in a small office you can nose around and find a lot of excellent material that has been used for some special occasion and forgotten. If it has been forgotten, it is just as new as though you had bought it out of this year's catalogue.

The printer has given him a nice layout, holding the type away from the border to give proper display and setting it so that Chaplin and The Better 'Ole gets full display. He had the good taste to see that heavy type below the cut would have spoiled both sections, so he gave the heavy type to the picture and got display for the vaudeville by using small faces and plenty of white space. Just one boldface line in the lower half of this display would have flopped the entire space. The result may be a bit top-heavy, but that only serves to give emphasis to the announcement of the picture; which was what Mr. Simms was after.

DRESSED FOR THE FAIR

If you have lines of the same value all the way down a space, nothing stands out. If you use part full face and part light face,both gain from the other section. You can make one-half black and the other light, or use three or four lines of bold, properly separated by light faces, but you can't use all black and get display. There must be contrast to yield emphasis. This is an excellent example of one style. It might be well to keep it for reference.

A Surplus of Detail Not Helpful to Space

There is too much detail in this drawing for Ben Hur from the Valentine Theatre, Toledo, to give the fullest display, but we do not believe that anyone failed to get the idea that Ben Hur was the attraction. The point is merely made that a lighter sketch would give the title and even better chance to come through.

A lighter cut would have been stronger, because it would have been easier to see what it was all about. Here there is the attraction of the black mass rather than the appeal of a picture, for there is too much black to give strength to the drawing.

The display gets most of its real strength from those two columns. They are massive and dignified; suggestive of something big, and the panels get a preferred position in that they stand out above all the rest. Since one refers to the midnight matinee and the other emphasizes the regular prices, the house puts over the salient points, and in clean lettering, we think that the hand work here is better than a type inset would have been.

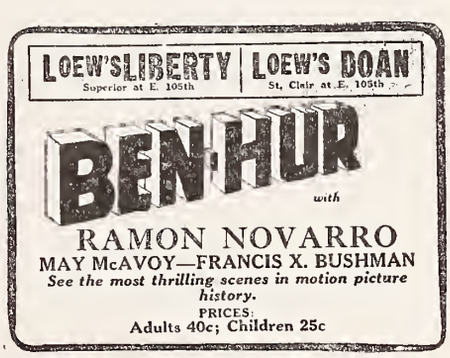
The Mightiest Spectacle of All Time!
BEN-HUR
THE DEATH DEFYING DRAMA OF LOVE AND ROMANCE!
IT WAS THREE YEARS IN THE MAKING!!!
IT COST $4,000,000 TO PRODUCE!!!
RAMON NAVARRO
SPECIAL MIDNITE SHOW TONIGHT
POPULAR PRICES DAILY TILL 5PM
Loew's VALENTINE
adams at 5th Clair-St
A METRO-GOLDWYN-MAYER PICTURE

OVERMUCH DETAIL

The selling talk and the display of the players names is made in a very orderly and readable fashion, and the display whith is a four tens, is the best the Valentine has done in a long time. Next to the columns, we think that the width is the seller. This design in a two or even a three would have been cramped.

This Heavy Title Is Better Than Any Cut

For the dual display of the Liberty and Doan Theatres, Cleveland, which take the Stillman shows for a cleanup run in the neighborhoods, the only cut is a section from the press book giving only the title. It is better than any cut could have been in the space used, which was a scant two threes.



BETTER THAN CUT

No cut in that space could have carried any suggestion of the bigness of Hur, but a large special letter does suggest something out of the ordinary, and gets more attention.

LIBRARY COOPERATION

By Ina Brevoort Roberts

This department will, from week to week, endeavor to help both exhibitors and libraries to establish, maintain and improve film co-operation. Inquiries will be answered on this page or, when this is not possible, by mail, if a stamped, addressed envelope is enclosed.

IT is now necessary to look at library-film co-operation from the viewpoint of the librarian. What has it to offer the public through the library? How can it aid and increase those form of public service that are the province of the public library?

The standpoint taken by the Cleveland Public Library is that library co-operation with a film must be based on the number of good connecting books for which the library can supply the demand that will result from co-operation. Listed, the qualifications a film must supply to be eligible for co-operation with this library are as follows: connecting books that are good; connecting books of which the library has sufficient copies to warrant increasing the demand for them.

For these books, what can co-operation with films do? It can circulate these books; it does do just that. Library-film co-operation does more; it gives to innumerable books an interest separate and apart from the question of whether they are new and old. It is doing something to lure the mass of the people away from the conviction that certain books (best-sellers, for instance) are worth reading only when they are new. How does it do this? By connecting the book indefinitely with its theme or rather the subject of its theme, instead of merely with "this season" or "last season." Here is an instance of what I mean — when the filmed version of "So Big" came to Cleveland it was impossible for the Cleveland Public Library to cooperate with the picture because, although the library had copies, it was impossible to keep up with the demand; recently, when the filmed version of "Seven Heaven" reached Cleveland, a book jacket of "So Big" was posted with other jackets of books of an inspiring nature, thus emphasizing the real message of the book as well as creating a demand for it after its first wave of popularity has passed.

There are two ways for a library to carry on film co-operation. It can simply consider the films brought to its attention by local exhibitors or it can start from the foundation and build up film co-operation constructively with a view to making it an aid to the library's service to the public. In the first case it is necessary only to approve the films brought to its attention by the exhibitors or else refuse approval; in the former case it will then proceed to secure stills, select from these the ones suitable for posting and arrange exhibits and book displays, combining the stills with library books and pictures in a way to bring out the relation of one to the other.

This haphazard method of co-operation has for the library the great disadvantage of a limited choice of films; or rather, no choice at all.

The really wise way for the library and the way that will require less time to carry on, once it is established and put into operation, is to build its co-operation on the solid foundation of consideration of all possibilities among the films available.

The first step in this constructive co-operation is to compile a list of possibilities for co-operation in the season's output of films. To do this it is necessary to secure lists or year-books from the producers. It may be that these producers have local offices in your town; if not, then write to the New York offices, asking for such list or book. It is well to state the purpose for which you want this information as the year-books issued by some of the companies are very expensive to bring out and it is necessary for them to be prudent in distributing them. They are issued in the Summer for the coming season.

These lists and books will give the name of the film, its nature, whether comedy, drama, etc., the title of the book or play from which it may have been made and additional information as to locale, etc., that will be helpful.

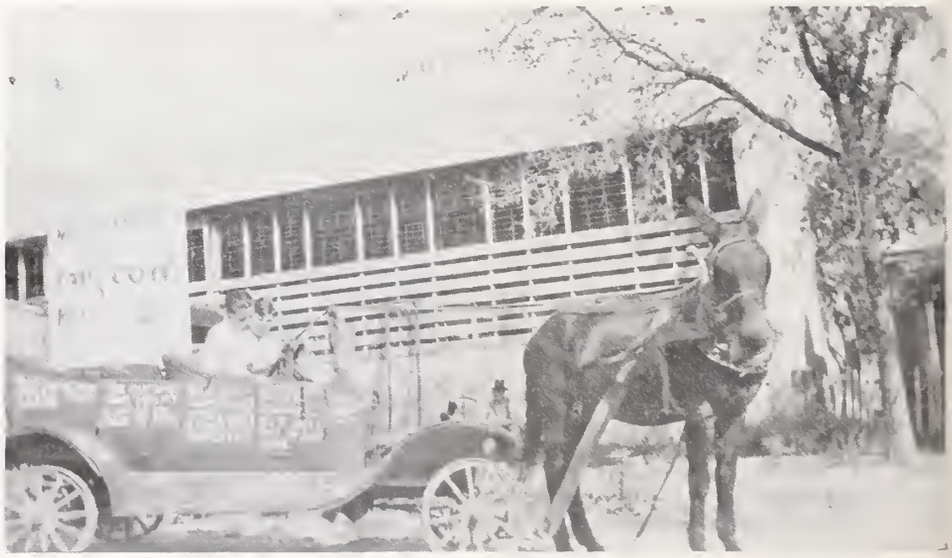
Make out your list, including possibilities and starring the probabilities. These last are usually the pictures first shown in New York and extensively reviewed in firstclass magazines or else they are pictures starring actors who have built up a public that includes the whole family and who do not, therefore, jeopardize their reputations by introducing into their films any questionable element or quality.

When your list is ready, begin to read regularly a good film trade paper, a weekly. Through its columns you will learn of the releases of these various films. As soon as you read that a picture is released, secure, if possible, one set of stills and a press book. It may be well to state in passing that film stills are just photographs of the film. These are called *stills* to distinguish them from the *moving* pictures which constitute the film itself. The stills are taken for advertising purposes and are used in newspapers, lobbies or theatres, libraries and window displays.

If your library is in a small town it would be well, perhaps, to secure your stills from local exhibitors, provided they can secure these far enough in advance of the showing of the film to allow you time to do the work of looking up book and picture connections, making posters, etc.

If your library is a large one with numerous departments and also branch libraries throughout your city, the one set of stills should first be looked through carefully and those eliminated that are not suitable for posting. Do not, however, condemn a film because some of the stills are not to be posted.

When every possible branch or department has chosen, make out a list of the entire number of stills wanted and forward this, with your request for the stills and the desired number of press-books, to the co-operating exhibition. When the stills arrive distribute them and try to see that books are chosen and posters made so that your displays and exhibits can be put into place as soon as the exhibitor notifies you of the date of booking. Remember always that this advance posting is the greatest thing you can do for the exhibitor and that this is what will lead him to give you space in his lobby and on the screen for library signs, to request and pay for library book-marks and even to book films for which he can secure your co-operation.



A NEW AND FUNNY VERSION OF THE COLLEGE CARRYALL

For The Fair Co-Ed at the Majestic theatre, Austin, Texas, T. Wilson Erwin used an open face Ford with the usual inscriptions, but this was without tires and was given a one mule power motor in place of the decrepit engine.

Straight from the Shoulder Reports

Exhibitor Information Direct from the Box Office to you

Edited by A. Van Buren Powell

OUR GANG, and *Moving Picture World* thanks the newcomers who have volunteered to help build Straight From the Shoulder and whose reports augment the dependable tips steadily flowing in. This department exists solely by virtue of the help it gives to exhibitors and the help exhibitors give to it by sending in tips. Every report you send helps a host of exhibitors. You can't do a more generous thing than this giving of time and box office experience — and it is appreciated.

Columbia

LURE OF THE WILD. (Columbia Picture) Star, Lightning (dog). This is an old, but good dog picture and brought me more money than lots of the big ones. Tone and appeal, good. Sunday, yes. Not a special. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Thea're (175 seats), Galt, California.

F B O

CLANCY'S KOSHER WEDDING. Star, George Sidney. Six reels. This is a good comedy show. A fair crowd in spite of a big revival going on. Tone and appeal, good. Sunday, yes. Hardly suitable for a special. General class town of 471. Admission 16-25. A. H. Mathias, Parent Teachers Theatre (250 seats), Dillsboro, Indiana.

COLLEGIATE. Star, Alberta Vaughn. A dandy little program picture that went over good to a fair Saturday night house. Made a little on this one, but didn't make up the loss on others. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

DON MIKE. Star, Fred Thomson. Not a special. but played it as one and got by with it. Had fine attendance and it pleased. Thomson and Silver take well here. J. A. D. Herrington, Gem Theatre (240 seats), Pontotoc, Mississippi.

DON MIKE. Star, Fred Thomson. A very good Thomson picture, but I do not believe quite up to the standard of some of his others. Played to a very small Saturday night house and didn't near make expenses. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

GINGHAM GIRL. Star, Lois Wilson. Seven reels. Just a show. No tone or appeal. Sunday and special, no. General class town of 471. Admission 15-25. A. H. Mathias, Parent Teachers Theatre (250 seats), Dillsboro, Indiana.

GORILLA HUNT. Feature cast. One of the best pictures of its kind I have played. It did a nice business and pleased all who came to see "The Gorilla Hunt." Part of the photography was exceptionally bad, but offsetting this handicap I found some unexpected humor that helped make the picture well liked. Tone, okay. Sunday, okay. Fair appeal. All classes town of 5,000. Admission 10-30. M. W. Lartures that rank near the top here in popularity. Tone,

LADIES BEWARE. Star, George O'Hara. A gentleman crook story that pleased. They should have given O'Hara more stories of this type and he would have proved a good box-office bet. Tone, good. Sunday, yes. Not a special. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAGIC GARDEN. Featured cast. One of the best okay. Sunday, okay. Special, okay. Good appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MOTHER. Star, Belle Bennett. This sure is a good picture. As good a sermon as any preacher ever preached. Fine tone. Sunday and special yes. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Parent Teachers Theatre (250 seats), Dillsboro, Indiana.

MOTHER. Star, Belle Bennett. Very good picture. A picture that all boys and girls should see. A good cast. Lost money on it, but not the fault of the picture. Tone, good. Sunday and special, no. Common type town of 1,200. Admission 15-25. M. H. Haymans, Dreamland Theatre (250 seats), Mitter, Georgia.

MOULDERS OF MEN. Star, Frankie Darro. An extra good picture. Great for the children and should please the grownups. Print good. Very good tone. Sunday and special, yes. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NOT FOR PUBLICATION. Star, Ralph Ince. I thought it was just a show but others said it was a pretty good, so there you are. Tone, good. Sunday, yes. Hardly suitable for a special. Fair appeal. General class town of 471. Admission 15-25. A. H. Mathias, Parent Teachers Theatr (250 seats), Dillsboro, Indiana.

ONE MINUTE TO PLAY. Star, Red Grange. Good college and football picture. Should make a hit in towns where the football craze is on any year. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SILVER COMES THROUGH. Star, Fred Thomson. Six reels. This is a good show, but did not make expenses. Tone and appeal, good. Sunday, yes. Not a special. General class town of 471. Admission 15-25. A. H. Mathias, Parent Teachers Theatre (250 seats), Dillsboro, Indiana.

TERROR OF BAR X. Star, Bob Custer. A nice little Western, that went over very good to a fair Saturday night house. Custer's pictures draw very well here and this was no exception. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. General class town of 600. Admission 15-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

WHEN A DOG LOVES. Star, Ranger (dog). Just a fair dog picture. Did not make expenses. Tone and appeal, good. Sunday, yes. Not a special. General class town of 471. Admission 15-25. A. H. Mathias, Parent Teachers Theatre (250 seats), Dillsboro, Indiana.

First National

BABE COMES HOME. Star, Babe Ruth. A complete flop from all angles. Should have been withdrawn or the exhibitors rentals should be refunded. I bought it for a special. Tone, okay. Sunday, okay. Not a special. No appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (230 seats), Graham, Texas.

BROADWAY NIGHT. Featured cast. Just another one of those pictures the exhibitor shouldn't be fined to play. Nothing objectionable to it except that there is absolutely nothing to it. Not a special. All classes town of 5,000. Admission, 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BROADWAY NIGHTS. Star, Louis Wilson. A very good program picture. Tone good, appeal 80 per cent. Draw town and country class, town 350. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

DANCER OF PARIS. Star, Conway Tearle and Dorothy Mackaill. Fair picture. Did not take exceptionally well. Too suggestive for my class of trade. Poor tone. Sunday and special, no. Appeal, fifty per cent. Rural class town of 300. Admission 20-40. L. L. Like, Dreamland Theatre, Drumond, Montana.

DROP KICK. Star, Richard Barthelmess. Stung again. Why, oh why can't Barthelmess make pictures? There seems to always be something seriously wrong with them. This particular one is so illogical it is silly and it throws college life in a wrong light. He proved in the past that he was a good star, but for some time past those who chcose his stories have made a string of colossal blunders. I wouldn't be a bit surprised if he should come out in "The Life and Loves of Napoleon Bonaparte" next. Not a special. Fair appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (439 sets), Graham, Texas.

DUCHESS OF BUFFALO. Star, Constance Talmadge. A fairly good entertainment, but certainly not Connie's best. Miss Talmadge's "Her Night of Romance," was better. Not much in the plot. M. Vallicha, Capitol Theatre, Karachi, India.

HARD BOILED HAGGERTY. Star, Milton Sills. Without a doubt the nastiest thing I have ever had to see on any screen. Sills has always been a clean star, but this picture should just about finish him in communities of even fairly intelligent, respectable, people. The scene where Milton Sills is shown blowing upon the south end of the cat as it walks north past his head must be considered the most enlightening thing he has ever given his dear public. You can be sure that my audience did not see it. It was also compelled to amputate several other scenes before it could be used. After all this stuff was cut out it made a fair program picture serving no other purpose than to show Sills in a most unwholesome light. Exhibitors who are to run this picture yet should hold a private screening looking at the following scenes carefully and cutting all or enough down to meet the taste of their patrons. 1. The cat scene above. 2. Scene of girl undressing and bathing while the drunker Sills looks on. Scene where girl raises her dress and presents the back of her amply full panties to Sills face. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HIGH HAT. Star, Ben Lyon. This is an excellent program picture with Ben Lyon that did a good business, however, not a big one that deserves any extra exploiting. Not a special. Appeal, eighty-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HIS SUPREME MOMENT. Stars, Ronald Colman, Blanche Sweet. (8 reels). A picture that deserves all the praise, although not a special, yet better than many specials. The direction of George Fitzmaurice and the acting of Ronald Colman is superb. Opposition was Rudolph Valentine in The Sainted Devil. M. Vallicha. Capitol Theatre, Karachi, India.

LIFE OF RILEY. Stars, Murray-Sidney. Good comedy. Will please anybody who likes this type of picture. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (482 seats), Belvedere, New Jersey.

RED RAIDERS. Star, Ken Maynard. This picture good, as are all Ken Maynard's. He and his horse pull for us. He is coming to the front rapidly. Will please in any small town. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

VENUS OF VENICE. Star, Constance Talmadge. Played this one with the Dempsey-Tunney picture and they did a good business. I give all the credit to the latter for bringing them in. I think this Venus picture is very tame and Constance is a very weak sister at the box office. Tone none, appeal 50 per cent. Sunday, special no. Draw all classes town 2,900. Admission 15-30. A. E. Andrew, Opera House (480 seats), Emporium, Pennsylvania.

Fox

BLACK JACK. Star, Buck Jones. Buck certainly gives you real westerns without frills. Jammer with action from start to finish. A sure-fire Saturday picture. Draw mixed class, city 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

BRONCHO TWISTER, Star, Tom Mix. Very good. Pleased one hundred percent. Just the right kind of picture for mining town of 1,000. Manager Auditorium Theatre, (300 seats), Piper, Alabama.

CANYON OF LIGHT. Star, Tom Mix. Barry Norton acts well. Great comedy relief. Appeal 95 per cent. Sunday, special yes. Draw farming class, town 412. Admission 10-25. Benoit Auditorium, Benoit, Mississippi.

FIG LEAVES. Here is a picture that pleased nearly a hundred per cent. Even the roughnecks liked it. Beautiful fashion show in color. Lots of comedy and novel situations. Good for small town. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

HEART OF SALOME. Star, Alma Rubens. Good acting, but not a small town picture. Tone, not good. Sunday and special, no. Poor appeal. Small town and farmers class town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

IS ZAT SO? Stars, O'Brien-Love. Fair entertainment, but fans hated to see George O'Brien as a boob fighter. Such miscasting has cost many stars a good deal of popularity, so let us hope that Mr. Fox's producing mill will keep George in roles calling for less boob stuff. A few good laughs in this number. Tone, appeal fair. Sunday yes, here. Special no. Draw all colors, town about 1,000. Admission since flood 10-25 on everything. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LAST TRIAL, THE. Star, Tom Mix. Mix's best picture so far. Action and excitement to keep the house in an uproar. A Zane Grey story which helped to bring them in. Tone, okay. Sunday, okay. Special, no. Appeal, eighty percent. Small town class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

MADAMS WANTS NO CHILDREN. Star, Maria Corda. This did not please here. I don't think any French picture ever did. It may be all right in the large towns or with a large foreign population. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Gotham

FINAL EXTRA. (Gotham Production). Star, Margaret De LaMotte. Good little picture. Not big, but should make good entertainment any place. Tone, good. Sunday, yes. Not a special. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

"It is my utmost desire to serve my fellowman," That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common intereft and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

Metro-Goldwyn

BIG PARADE. Star, John Gilbert. Just a case of high pressure salesmen. You get expenses, exchange gets profits. Spent seventy-five dollars advertising picture and after settling up we made about thirteen dollars profit. Our opinion of the picture is it is not worth what M. G. M. try to make us think it is. If we had it do over would never have used it. We heard that they are selling in this territory for nearly half what we paid and that sure hurts. Thirteen reels are too many. Town of 896. Admission 10-25. Mrs. S. J. Brown and Son, Phoenix Theatre (200 seats), Neola, Iowa.

BEN HUR. Star, Ramon Novarro. I consider it about the best picture ever shown by us. Everyone was pleased. Never knew until I played this picture that I could gross as much as I did. M. Goldberg, Oakfield Theatre (300 seats), Oakfield, New York.

CALIFORNIA. Star, Tim McCoy. McCoy is sure proving a winner. This is an extra good picture and is suitable for any type of patronage. Print poor. Good tone. Sunday, yes. Not a special. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FAIR COED. Star, Marion Davies. This is a dandy. One of the best that Metro put out last year and should go good any place. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIRE BRIGADE. Featured cast. A big special rental with a program picture box-office pull. Played as a program picture at program prices. It would make a fairly pleasing melodrama. Tone, okay. Sunday, okay. Not a special. Fair appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FRONTIERSMAN. Star, Tim McCoy. Good historical picture, but think that McCoy would be better in a good western picture. Tone, appeal good. Sunday yes, special no. Draw mixed class, town of 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

METRO-GOLDWYN-MAYER PRODUCT. M-G-M sure has the product. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

MOCKERY. Star, Lon Chaney. Think that Chaney was very fine in this picture. Liked it, and it pleased the majority. A good story of the Russian revolution. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

MR. WU. Star, Lon Chaney. Good. A money-getter. Tone good. Appealed to everyone who saw it. Farmers and merchants town of 1,000. E. C. Nall, Nusho Theatre (175 seats), Duke, Oklahoma.

ROOKIES. Star, Karl Dane. Great! Boost it all you want to, it's a great chance to make money. Bring 'em in and make 'em laugh. Tone good, appeal 100 per cent. Good for Sunday, special yes. Draw farming class, town 412. Admission 10-25. Benoit Auditorium, Benoit, Mississippi.

ROOKIES. Stars, Dane-Arthur. O. K. All the way. Draw farming, small town folks, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SLIDE, KELLY, SLIDE. Star, William Haines. This is a knockout. Great drawing power and a pleasing show to audience, exhibitor and all. Tone good, appeal 100 per cent. Sunday, special yes. Draw farming class, town 412. Admission 10-25. Benoit Auditorium, Benoit, Mississippi.

UNKNOWN. A very Chaney subject that goes good anywhere. Chaney's now without doubt one of the outstanding attractions of the time. Joan Crawford is a winder and has a very brilliant future. She seems to have what the audience want in their stars. Chaney is marvelous as only Chaney could be. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

UNKNOWN. Star, Lon Chaney. This is one of the best Chaneys to date. Business good despite cold, rain, and wind. Frank O'Rourke, Rex Theatre (300 seats), Portland, Oregon.

UNKNOWN. Star, Lon Chaney. This was a very good Chaney picture. Some wonderful acting or great trick photography. Either way it was good. Tone, good. Sunday and special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats', Galt, California.

VALLEY OF HELL. Star, Francis McDonald. A good outdoor picture. This one took better than the other we played. Audience liked it. Good house. Okay and good for Sunday. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WANING SEX. Star, Norma Shearer. A very good picture. Pleased our crowd and did very well for mid-week. Norma okay here. Good for Sunday. Print good. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WOMEN LOVE DIAMONDS. Star, Pauline Starke. Very good picture. No moral tone, but well acted, with wonderful interior decorations. Appeal fair. Sunday, special no. Draw farming class, town 412. Admission 10-25. Benoit Auditorium, Benoit, Mississippi.

Paramount

BEAU GESTE. Feature cast. A beautiful picture. Well acted. People here thought it the best show we've had in years. Played three nights to good business. J. S. Johnson, Marinuka Theatre (220 seats), Galesville, Wisconsin.

BLIND ALLEYS. Star, Thomas Meighan. Much better than most of this star's recent releases, but still not up to his old standard. Would class it as just a little better than the average program. Tone, okay. Sunday, okay. Not a special. Fair appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HULA. Star, Clara Bow. A box office tonic. Clara draws them in and then pleases them—so why ask for anything else? Drew better than many so-called specials. Fast in action. Snappy throughout. Draw mixed class, city 11,000. Admission 10-20. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

MAN POWER. Star, Richard Dix. You will not go wrong on this picture. Tone good., appeal 95 per cent. Sunday, special yes. Draw town and country class, town 350. Admission 5-25. Ira Stonebraker, Allen Theatre (360 seats), Allen, Kansas.

RISKY BUSINESS. Star, Vera Reynolds. Played this one with Tom Tyler in Lightning Lariats on Friday and Saturday and did a very good business considering the strong opposition which turned up at the last minute. I am mighty glad now that I doubled up on these two. Tone good. Appeal 75 per cent. Sunday yes, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

Pathe

COUNTRY DOCTOR, THE. Featured cast. Wonderful drawing power here. Title got them in. Pleased

some, but too slow for others. A truly fine picture, however. J. S. Johnson, Marinuka Theatre, (220 seats), Galesville, Wisconsin.

FIGHTING COMEBACK. Star, Buddy Roosevelt. A good western picture. Special for Saturday in a small town. Has a good cast and a good draw. Tone and appeal, good. Sunday and special, no. Common type town of 1,200. Admission 15-25. M. H. Haymans, Dreamland Theatre (250 seats), Mitter, Georgia.

HIS DOG. Star, Joseph Schildkraut. Here is a picture that is as good as they make them from beginning to end. The title did not draw here, but if you can get them in it will suit all classes of people. Fine acting all the way through. L. A. Briggs, Rex Theatre (250 seats), Versailles, Illinois.

Tiffany

COLLEGE DAYS. Featured cast. Good little picture. Amusing and seemed to please. Can't there be a college picture without a football game won during last minute by hero? J. S. Johnson, Marinuka Theatre (220 seats), Versailles, Illinois.

United Artists

DREAM STREET. D. W. Griffith production. Old, and the box office suffered accordingly. This wasn't much good when it was new, consequently age didn't help it any. Considerable tootage wasted. Tone, none. Appeal — no such thing. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

WINNING OF BARBARA WORTH. Stars, Ronald Colman, Vilma Banky. Too much money! Can't make enough on this to bother with here. O. K. if played out of the can, but if second runned it means you lose. My experience. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

WINNING OF BARBARA WORTH. Stars, Vilma Banky and Ronald Colman. One of the best pictures we have had in quite a while. Wright's name as author of this great story will mean business for any house and Colman-Banky are the screen's most perfect lovers. A great picture worth all the advertising you can give it. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Universal

BEWARE OF WIDOWS. Star, Laura LaPlante. A very light comedy melodrama that did not please our patrons at all. Laura has made better pictures. Drew audience on her name, but picture was disappointing. M. Vallicha, Capitol Theatre, Kerachi, India.

BETTER 'OLE Star, Syd Chaplin. Some liked it as well as "The Big Parade." Comedy all the way through which gets funnier and more thrilling as the picture progresses. Did not draw well, but pleased those who came. Tone, okay. Sunday, okay. Special, yes. Appeal, ninety percent. Small town and country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

CAT AND THE CANARY. Star, Laura LaPlante. We had the honor of showing this the first in India, as a matter of fact we show nearly all Universal's first in India. This is an excellent picture, wonderful direction of Paul Leni, cast practically perfect, with one exception, Laura LaPlante should not have played the leading role. This is no type of story for her. Martha Mattox gets the honors. Our theatre which caters purely for Europeans did good business. Print brand new. A. W. Smith, Imperial Theatre, Bangalore, India.

CLAW. Stars, Claire Windsor and Norman Kerry. Another splendid picture, business good again. There is no getting away from the fact that Universal are producing some excellent films. Keep them up Uncle Carl, we needed them badly in these hard days. Print, brand new. A. W. Smith, Imperial Theatre, Bangalore, India.

Warner Bros

HEART OF MARYLAND. Star, Dolores Costello. Patrons liked this picture very much. The impersonations of Lincoln, Grant, and Lee were wonderful. Plenty of actions and thrills. Let's have more like it. Nathan Sacks, New Empress Theatre, Philadelphia, Pennsylvania.

NIGHT CRY. Star, Rin-Tin-Tin (dog). The best dog picture we have ever hun even though it's old. It's okay. The last half of the picture is full of tension and excitement with Rin-Tin-Tin at his best. Tone okay. Sunday, okay. Not a special. Audience appeal, ninety percent. Small town and country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Miscellaneous

AMERICAN MANNERS. (Carlos Productions). Star, Richard Talmadge. A very good type of a stunt comedy picture. Did fairly good business, but those who came were well pleased. M. Vallicha, Capitol Theatre, Karachi, India.

DANGEROUS FRIENDS. (Sterling Productions). Offered to us as the first of the 1927-28 Sterling films. Two couples trying desperately hard to be funny, but the results are appaling. Given to us as a farce comedy, not a single laugh in the entire six reels. It's painful. Print brand new. Photography and settings perfect. A. W. Smith, B. R. V. Theatre, Bangalore, India.

JACK OF HARTS. (Bromberg Productions). Star, Cullen Landis. A fine picture. Worth showing in any theatre. Cast good. Drew good. Audience was pleased. Tone, good. Sunday and special, no. Fair appeal. Common type town of 1,200. Admission 15-25. M. H. Haymans, Dreamland Theatre (250 seats), Mitter, Georgia.

LONE GAMBLE, THE. (Banner Production). Featured cast. Just an average program filler. Did fair business. Appeal, fifty percent. M. Vallicha, Capitol Theatre, Karachi, India.

WILD GIRL, THE. (Truart). Star, Art Acord. This is a very good picture for schools and homes or institutions where there are lots of children. This is not the bang-up Western type. Most of the credit is due to the animals in the story. Print new. Tone and appeal, good. Sunday, yes. Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

DEMPSEY-TUNNEY. (Independent Production). This is the best fight picture ever made and did a good business in my house despite the bad weather. You need not be afraid to advertise this as it is a real picture. Three reels of good entertainment. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DOWN ON THE FARM. (MacDougle Kids Comedy). Good slapstick comedy. Rural class town of 300. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

MERRY WIDOWER. (Pathe Comedy). This is one of Hal Roach all star comedies and very good. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SCHOOL DAZE. (Metro-Goldwyn-Mayer Comedy). Good animated cartoon story. C. G. Brothers, Grand Theatre, Grand River, Iowa.

SHOULD SLEEP WAKERS MARRY. (Pathe Comedy). Good comedy with plenty of action. A riot with the kids. C. G. Brothers, Grand Theatre, Grand River, Iowa.

TELLING WHOPPERS. (Pathe Our Gang Comedy). As usual the gang enjoyed the antics of the kids although they miss Mickey the freckle-faced boy in these comedies. Print good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reports

To Moving Picture World, 516 Fifth Avenue, New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture.....Star.....Producer.....

My report.....

.....

.....

Signature of Exhibitor.....Theatre.....

Seating Capacity..... City.....State.....

Quick Reference Picture Chart

Titles alphabetically arranged—Compact information about star, story, type, our review and the footage—Easy ta locate

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
		1926	
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
The Bells (L. Barrymore)	Drama	Nov. 13	6,300
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400

COLUMBIA PICTURES CORP.

		1927	
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Screen Snapshots	Three issues	Aug. 28	1,000
Stolen Pleasures (Revier)	Comedy drama		5,054
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1	6,843
Blood Ship (Bosworth)	Virile Sea melodrama	July 23	6,843

CRANFIELD & CLARKE, INC.

Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de Luxe	May 15	2,000
Wooden Shoes	"International"	May 8	.....

F B O

		1926	
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
		1927	
Boy Rider (Buzz Barton)	Western	Oct. 8	4,858
Cactus Trails (Bob Custer)	Western	Jan. 16	4,889
Clancy's Kosher Wedding (G. Sidney)	Farce comedy	Sept. 10	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10	5,093
Don Mike (Thomson)	Romantic drama	Mar. 5	5,723
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20	5,700
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Mojave Kid (Bob Steele)	Action western	Aug. 6	4,912
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Not For Publication	Political drama	July 23	6,140
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20	5,998
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20	6 rls.
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15	6,293
Ragtime (Bower-De la Motte-Ellis)	"Jazz" com-dra	Sep. 3	6,700

FIRST NATIONAL

Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
It Must Be Love (Coleen Moore)	Typical comedy	Oct. 16	6,848
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,690
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Silent Lover (Milton Sills	Desert drama	Dec. 4	6,500
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls.
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
		1927	
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
American Beauty (Billie Dove)	Comedy drama	Oct. 22	6,332
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29	6,386
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13	6,585
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
Home Made (Johnny Hines)	Typical comedy	Oct. 29	6,450
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1	6,720
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24	5,718
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Lost at the Front (Sidney-Murray)	War burlesque-com	June 25	5,559
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Patent Leather Kid (Barthelmess)	World War special	Aug. 20	11,412
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Poor Nut (Jack Mulhall)	College comedy	Sept. 10	6,897
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400
Red Raiders (Ken Maynard)	Swift western	Oct. 15	7,050
Rose of the Golden West (Astor)	California romance	Oct. 8	6,477
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17	6,548
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3	7,179
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8	5,668
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
White Pants Willie (Hines)	Gag comedy	Aug. 6	6,350

FOX FILM CORP.

Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
Blue Eagle (George O'Brien)	Drama	Sept. 25	6,200
Canyon of Light (Tom Mix)	Typical Mix.	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
International Eucharistic Congress	Religious	Nov. 20	.....
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Return of Peter Grimm (Star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
What Price Glory? (All star)	War comedy-drama	Nov. 29	11,400
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
		1927	
Ankles Preferred (Bellamy)	Light com-dr.	Mar 12	5,498
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
East Side West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22	8,154
Gay Retreat (McNamara-Cohen)	Drama	Oct. 1	10 rls.
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29	5,498
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
Joy Girl (Olive Borden)	Florida drama	Sept. 24	5,877
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Love Makes 'Em Wild (Johnnie Harron)	Drama	Oct. 1	8,538
Loves of Carmen (Del Rio)	War comedy	Oct. 8	5,524
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Paid to Love (O'Brien-Valli)	Romance	Aug. 6	6,898
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
7th Heaven (Janet Gaynor)	Love-war drama	May 28	.....
Silver Valley (Tom Mix)	Action western	Oct. 29	5,300
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790
Slaves of Beauty (Herbert-Tell)	Light comedy-dr.	June 11	5,412
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1	10 rls.
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Tumbling River (Tom Mix)	Fast western	Aug. 27	4,670
Two Girls Wanted (Gaynor)	Drama	Oct. 1	6,293
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4,953
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783

GOTHAM PRODUCTIONS

Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Kangaroo's Kimona	Imperial comedy	June 11	2 rls.
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Under Colorado Skies	World we live in	Oct. 8	1 rl.
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
		1927	
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24	6,170
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13	7 rls.

KRELBAR PRODUCTIONS

Broadway After Midnight (Betz)	Action melodrama	Oct. 29	6,199

Star, Story Type, Review and Footage Here

LE ROY FILMS

	Kind of Picture	Review	Feet
When Old New York Was Younger	Novelty specialette	July 16	1 rl.

METRO-GOLDWYN

Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
	1926		
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Ben-Hur (Ramón Novarro)	Lew Wallace story	Jan. 16	12,000
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Lovey Mary (Bessie Love)	Drama	July 8	6,167
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Mare Nostrum (Rex Ingram prod.)	Ibañez Novel	Feb 27	
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Tell It To Marines (Chaney)	Melodrama	Jan. 1	8,800
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
The Temptress (Garbo-Moreno-D'Arcy)	Ibañez' novel	Oct. 23	8,221
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Waltz Dream	Romantic comedy	Aug. 7	7,322
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
	1927		
Adam and Evil (Cody-Pringle)	Farce	Aug. 13	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27	6,312
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Fair Co-Ed (Marion Davies)	Comedy drama	Oct. 29	6,408
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10	8,500
Lovers (Novarro-Terry	"Gossip" drama	May 2	5,291
Mockery (Chaney)	Russian drama	Sept. 10	5,967
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12	7,193
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Student Prince (Novarro)	Stage favorite	Sept. 24	9,541
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
Tea for Three (Cody-Pringle)	Sophisticated comedy	Nov. 12	6,150
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657

PARAMOUNT

	1926		
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
Born to the West (Jack Holt)	Western	July 10	6,043
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Don't Give Up the Ship	One Reel special	Oct. 23	,
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (All star)	Romance-drama	Nov. 29	6,532
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Mantrap (Torrence-Bow)	Drama	July 24	6,077
Old Ironsides (Special cast)	Super-special	Dec. 11	10,689
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Palm Beach Girl (Bebe Daniels)	Farce comedy	July 3	6,918
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Variety (Emil Jannings)	Drama, short version	July 10	7,804
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
	1927		
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
A Gentleman of Paris (Menjou)	Comedy	Oct. 8	6,017
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,951
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,878
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10	5,862
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Jesse James (Thomson)	Western romance	Oct. 22	8,656
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Knockout Reilly (Richard Dix)	Prize ring com-dr.	Apr. 23	7,080
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6	5,617
Metropolis	UFA Superspectacle	Mar. 12	,
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
One Woman to Another (Vidor)	Light farce	Sept. 24	4,022
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Rolled Stocking (Hall-Brooks)	College com.-dr.	July 30	6,247
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19	12,071
Rubber Heels (Ed. Wynn)	Burlesque-Farce comedy	July 16	5,614
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Señorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Service for Ladies (Menjou)	Farce	Sept. 3	6,170
Shanghai Bound (Richard Dix)	Chinese com-dr.	Nov. 12	5,515
Soft Cushions (Douglas-MacLean)	"Arabian Nights" com.	Aug. 27	7,000
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Stark Love	Mountaineer drama	Mar. 19	6,203
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17	6,124
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22	6,006
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
The Potters (W. C. Fields)	Human int. com-dr.	Jan. 22	6,680
Time to Love ,Raymond Griffith)	Farce-comedy	July 9	4,926
Tired Wheels	Krazy Kat	May 28	1 rl.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3	7,643
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Wings	Aviation special	Aug. 20	,
Woman on Trial (Pola Negri)	Drama	Oct. 1	5,960

PATHE

Associated Exhibitors Product

	Kind of Picture	Review	Feet
	1926		
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Earth Woman (Mary Alden)	Drama	May 29	5,830
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
	1927		
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

Pathe Brand Product

	1927		
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5	5,996
Alaskan Adventures	Alaskan Trip	May 28	3,678
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5	6,574
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24	5,626
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4,335
Border Blackbirds (Maloney)	Punch western	Sept. 10	5,726
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Combat (George Walsh)	Island drama	Oct. 15	5,100
Don Desperado (Maloney)	Punch western	May 9	5,804
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5	6,599
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17	8,002
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5	6,568
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5	3,303
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5	5,867
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Hidden Aces (Hutchison)	Melodrama	Sept. 3	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3	6,788
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27	4,864
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Main Event (R. Schildkraut)	Fight drama	Nov. 5	6,472
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8	4,575
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Phantom Buster (B. Roosevelt)	Western	Aug. 20	4,497
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6	5,844
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8	4,542
Skeedaddle Gold (Wally Wales)	Western	Aug. 6	4,562
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1	4,546
The Wise Wife (Star cast)	Farce	Nov. 5	5,629
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,329
Two-Gun of Tumblewed	Western	July 23	5,670
White Pabbles (Wally Wales)	Western	Aug. 20	4,483

Short Subjects Are Separated From Features

Producers Distributing Division

	Kind of Picture	Review	Feet
		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,981
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,161
		1926	
Bachelor Brides (LaRocque)	Mystery drama	May 22	6,612
Braveheart (LaRocque)	Indian drama	Jan. 23	7,231
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,666
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Gigolo (Rod LaRocque)	Drama	Oct. 16	7295
Meet the Prince (Jos. Schildkraut)	Comedy-drama	July 3	5,901
Million Dollar Handicap (all star)	Horse race, melo.	Feb. 13	6,095
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Red Dice (Rod LaRocque)	Underworld melodrama.	May 1	7,257
Rocking Moon (Tashman-Bowers)	Alaskan drama.	Jan. 30	6,011
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Silence (H. B. Warner)	Self-sacrifice, drama	June 5	7,518
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Steel. Preferred (star cast)	Steel industry drama	Jan. 9	6,717
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Three Faces East (Jetta Goudal)	Suspense-spy, melo.	Feb. 20	7,415
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
		1927	
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
Heart Thief (Schildkraut de-Putti)	European drama	May 21	6,035
Jim, The Conqueror (Boy-Faire)	Suspense western	Jan. 1	5,324
King of Kings	Biblical drama.	Apr. 23	13,500
Man Bait (Marie Prevost)	Comedy drama.	Jan. 29	5,865
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Nobody's Widow (Joy-Ray-Haver)	Farce comedy.	Jan. 15	6,421
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
Vanity (Leatrice Joy)	Melodrama	June 18	5,921
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198

PREFERRED PICTURES

		1926	
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,212
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,301
		1927	
A Light in the Window (Walthall)	Father love drama	Nov. 12	5,960
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24	6,089
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20	5,502

STERLING PICTURES CORP.

		1926	
Wreckage (May Allison)	Drama	July 24	5,723
		1927	
Closed Gates (Harron-Novak)	Emotional drama	May 28	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10	5,414

TIFFANY PRODUCTIONS, INC.

Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16	5,669
Broken Gate	Emotional drama	Jan. 15	5,300
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24	6,024
College Days (Marceline Day)	College com.-dr.	Nov. 6	7,300
Enchanted Island	Romantic drama	June 25	4,887
Fools of Fashion (Busch)	Comedy drama	Oct. 9	6,482
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24	5,233
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26	5,600
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27	5,800
Lightning	Zane Gray drama		
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11	6,100
Snowbund (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Tired Business Man	Comedy		
Wild Geese	Human drama		

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German production	Sept. 3	6,053

UNITED ARTISTS

	Kind of Picture	Review	Feet
		1927	
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
College (Buster Keaton)	Gag comedy	Sept. 17	5,916
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Magic Flame (Colman-Banky)	Drama	Sept. 24	8,308
My Best Girl (Mary Pickford)	Typical com-dr.	Nov. 12	8,700
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
Resurrection (Rod LaRocque)	Tolstoy drama.	Apr. 16	9,120
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Topsy and Eva (Duncan Sisters)	Uncle Tom travesty	Aug. 13	7,456
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy	Oct. 29	8,250
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.

UNIVERSAL

		1926	
Ber Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Buckaroo Keid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Her Big Night (Laura La Plante)	Farce Comedy	Sept. 4	7,603
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Old Soak (Jean Hersholt)	Comedy drama.	Sept. 11	7,445
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28	5,865
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,638
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Texas Streak (Hoot Gibson)	Tbrill western.	Sept. 25	6,250
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Whole Town's Talking (E. E. Horton)	Farce comedy.	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
		1927	
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
A Man's Past (Veidt-Bedford)	Tense drama.	Sept. 17	5,916
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6	5,751
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Les Miserables (Star cast)	Hugo's novel	Aug. 27	7,713
Les Miserables	Long version		11 rls.
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
One Man Game (Fred Humes)	Blue Streak western	Feb. 12	4,689
Out All Night (Reginald Denny)	Farce	Oct. 1	6,170
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Silk Stockings (La Plante)	Married life com.	Aug. 20	5,947
Surrender (Mary Philbin)	Vienese stage play	Nov. 12	8,249
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Uncle Tom's Cabin (star cast)	Stowe adaptation	Nov. 12	12,000
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450

WARNER BROS.

		1926	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
Don Juan (John Barrymore)	Romantic drama	Auf. 21	10,018
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Millionaires (Sidney-Fazenda-Gordon)	Heart int. Hebrew com.	Nov. 20	6,903
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,840
Private Izzy Murphy (Tessel)	Comedy	Oct. 30	7,889
Silken Shackles (Irene Rich)	Drama	June 5	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
		1927	
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
A Reno Divorce (May McAvoy)	Sophisticated drama	Oct. 29	5,492
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15	5,685
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
Gay Old Bird (Fazenda)	Farce-comedy	Mar 12	6,284
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1	5,569
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22	8,117
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
One Round Hogan (Blue Jim Jeffries)	Prize fight drama	Oct. 8	6,357
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
The Brute (Monte Blue)	Western drama.	May 2	5,901
The Climbers (Irene Rich)	Drama	May 28	6,631
Third Degree (Dolores Costello)	Stage melodrama.	Jan. 8	7,647
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068

Here Are the Short Subjects

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
		1926	
Even Up	Fistical culture	Dec. 25..	2 rls.
		1927	
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale	Nature special	Mar. 5..	1 rl.
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Bray Magazine	Topical news	Apr. 16..	1 rl.
Dog Gonnit	Hot Dog Cartoon	Jan. 8..	1 rl.
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl.
Petering Out	Hot Dog cartoon	Mar 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls.
Speed Hound	Fizzical Culture	Apr. 9..	2 rls.

EDUCATIONAL

		1927	
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl.
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl.
A Perfect Day	Cameo comedy	Mar. 19..	1 rl.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Atta Baby (Big Boy)	Comedy	May 21..	2 rls.
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl.
Back Home	Magazine novelty	Oct. 1..	1 rl.
Barn Yarns	Felix the Cat	Apr. 16..	1 rl.
Brain Storms	Mermaid comedy	Apr. 16..	2 rls.
Brave Cowards (Dunham)	Cameo comedy	July 30..	1 rl.
Break Away (Neal Burns)	Christie comedy	Jan. 20..	2 rls.
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Bruce Scenics	Two subjects	Mar. 12..	1 rl.
Bruce Scenics	Two suhjects	Apr. 2..	1 rl.
Bruce Scenics	Two issues	July 23..	1 rl.
Bubbles of Geography	Hodge-Podge	Aug. 20..	1 rl.
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls.
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls.
Capers of a Camera	Hodge-Podge	July 30..	1 rl.
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls.
Climbing into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl.
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls.
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls.
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl.
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl.
Fiddlesticks	Curiosities	Feb. 26..	1 rl.
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl.
Flim Flams	Felix Cat	Oct. 8..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Germ Mania	Felix the Cat	Apr. 16..	1 rl.
Grandpa's Boy (Big Boy)	Juvenile comedy	Mar 12..	2 rls.
Growing Money	Curiosities	May 28..	1 rl.
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Highlights	Curiosities	Feb. 5..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
Hitting the Trail	Life cartoon	Mar. 4..	1 rl.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 r.l
Howdy Duke	Lupino Lane comedy	Jan. 22..	2 rls.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Heavy Date	Life cartoon	Mar. 5..	1 rl.
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls.
Kilties (Dorothy Devore)	Comedy	Oct. 1..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Local Talent	Life cartoon	Mar. 19..	1 rl.
Many Wings	Bruce Scenic	Oct. 29..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
New Wrinkles	Lloyd Hamilton comedy	Oct. 29..	2 rls.
Nic-Nax	Curiosities	Jan. 22..	1 rl.
No Fuelin'	Felix cat cartoon	Nov. 12..	1 rl.
Non-Stop Fright	Sullivan cartoon	Aug.27..	1 rl.

About the Accuracy Bucks

We haven't laid off paying a dollar for your letter telling us about major errors in this chart. We still want to know about any you find, and are only delayed by checking up on footages and such from producers. Don't worry if you've shot us a letter. The dope will be checked and your buck sent with no more delay than is absolutely forced on us.

	Kind of Picture	Review	Feet
North of Nowhere	Life cartoon	May 28..	1 rl.
Odd Jobs	Curiosities	Apr. 9..	1 rl.
Oif Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Nov. 12..	1 rl.
Paris Origination in Color	Kodachrome fashion	Jan. 22..	1 rl.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls.
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Prince of Whales	Life cartoon	Apr. 16..	1 rl.
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls.
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Roped In (St. John)	Comedy	Apr. 9..	2 rls.
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl.
Scare Silly	Tuxedo comedy	Nov. 12..	2 rls.
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Shooting Wild	Cameo comedy	Oct. 29..	1 rl.
Soft Soap	Life cartoon	Feb. 26..	1 rl.
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls.
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls.
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.
Sumner Day	Bruce Scenic	Jan. 29..	1 rl.
Sure Cure	Mermaid comedy	July 30..	2 rls.
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls.
Switches Witches	Felix cat cartoon	Nov. 12..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls.

F B O

All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls.
Boys Will be Girls		Oct. 1..	2 rls.
Campus Romeos	Fat Men	July 23..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls.
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Mickey's Pals	Mickey McGuire series.	Oct. 8..	2 rls.
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls.

FOX

		1926	
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls.
Great Lakes	Variety	Nov. 27..	900
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls.
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls.
		1927	
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls.
A Hot Potato	Van Bibber	July 23..	2 rls.
A Man About Town	O. Henry series	July 16..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls.
Back to Mother	Helen and Warren	Mar. 19..	2 rls.
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls.
Below the Equator	Variety	Apr. 9..	1 rl.
Big Business	Imperial comedy	Jan. 22..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Car Shy	Variety	Mar. 12..	855
Constantinople	Scenic	Jan. 22..	1 rl.
Cupid and the Clock	O. Henry series	July 23..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Girls	O. Henry story	Apr. 16..	2 rls.
Just a Husband	Helen & Warren	May 9..	2 rls.
Kangaroo Detective	Comedy	May 21..	2 rls.
Midsummer Night's Steam	Animal comedy	Oct. 8..	2 rls.
Monarchs of the Soil	Varieties	June 4..	1 rl.
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
My Lady's Stockings	Variety	Jan. 8..	1 rl.
Nature's Wonderland	Variety	Apr. 16..	1 rl.
Not the Type	Van Bibber	May 2..	2 rls.
Old Heidelberg	Variety	May 2..	1 rl.[a]
Overnight from Paris	Variety	Jan. 15..	1 rl.
Portugal Today	Variety	Mar. 5..	786
Reflections	Varieties	May 28..	1 rl.
Road to the Yukon	Variety	June 18..	1 rl.
Rock-Ribbed Maine	Van Bibber	Mar. 5..	2 rls.
Roses and Ruses	O. Henry story	Feb. 12..	2 rls.
Rumors for Rent	Helen and Warren	June 18..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Sky Sentinel	Variety	Feb. 5..	784
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Show Rambles	Variety	July 16..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls.
The Last Word	Helen and Warren	Apr. 2..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Vendors of the World	Variety	June 11..	1 rl.
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls.

Users Help Us Make This Chart More Useful

METRO - GOLDWYN - MAYER

	Kind of Picture	Review	Feet
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13	.....

PARAMOUNT

Rail Road	Krazy Kat	Oct. 1	1 rl.
Stephen Foster	Music master series	Nov. 12	2 rls.
Toddles	Novelty	Oct. 8	1 rl.

PATHE

		1927	
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls.
A Fair Exchange	Terry cartoon	May 9	1 rl.
Agile Age	Sportlight	May 9	1 rl.
A Gold Digger of Weepah	Sennett comedy	Oct. 1	2 rls.
A Hole in One	Terry cartoon	Sep. 10	1 rl.
And Life As It Isn't	Terry cartoon	Aug. 6	1 rl.
A Small Town Princess	Sennett comedy	Apr. 2	2 rls.
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Big Reward	Terry cartoon	July 2	1 rl.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls.
Bubbling Over	Terry cartoon	May 9	1 rl.
Chills and Fever	Sportlight	June 4	1 rl.
Cracked Ice	Terry cartoon	Mar. 19	1 rl.
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls.
College Kiddo	Sennett comedy	Aug. 6	2 rls.
Crimson Flash (Cullen Landis)	Serial	June 18	
Curled in the Excitement	Sennett comedy	June 11	2 rls.
Died in the Wool	Terry cartoon	June 18	1 rl.
Digging for Gold	Terry cartoon	June 4	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12	2 rls.
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls.
Down to the Sea	Sportlight	Oct. 29	1 rl.
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls.
Eve's Love Letters	Hal Roach comedy	May 28	2 rls.
Fluttering Hearts (Chase)	Comedy	June 18	2 rls.
Flying Feet	Sportlight	June 4	1 rl.
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls.
For Sale a Bungalow	Sennett comedy	Oct. 29	2 rls.
Fox Hunt	Terry cartoon	Nov. 12	1 rl.
Frontier of Sport	Sportlight	July 23	1 rl.
Frost Line	Sportlight	Apr. 2	1 rl.
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl.
Hard Cider	Terry cartoon	June 11	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	1 rl.
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls.
Honor Man	Terry cartoon	May 2	1 rl.
Hook, Line and Sinker	Terry cartoon	Aug. 27	1 rl.
Horses, Horses, Horses	Terry cartoon	May 21	1 rl.
Human Fly	Terry cartoon	Sept. 24	1 rl.
Hunting for Germans	Will Rogers' trip	June 4	1 rl.
In Again, Out Again	Terry cartoon	Oct. 1	1 rl.
In Europe with Will Rogers	Series	Nov. 12	1 rl.
In the Rough	Terry cartoon	Mar. 5	1 rl.
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls.
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls.
King Harold	Henry & Polly	Nov. 12	2 rls.
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl.
Love 'Em and Weep (Mae Bush)	Hal Roach comedy	June 18	2 rls.
Love Nest	Terry cartoon	July 23	1 rl.
Lovy My Dog	Our Gang	May 2	2 rls.
Magician	Terry cartoon	Apr. 16	1 rl.
Mail Pilot	Terry cartoon	Mar. 12	1 rl.
Medicine Man	Terry cartoon	Apr. 23	1 rl.
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29	2 rls.
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls.
One-Man Dog	Terry cartoon	July 2	1 rl.
On the Hook	Sportlight	Sept. 10	1 rl.
Outwitting Time	Sportlight	Nov. 12	1 rl.
Pathe Review 12	Magazine	Apr. 16	1 rl.
Pathe Review 13	Magazine	Apr. 23	1 rl.
Pathe Review 14	Magazine	Apr. 23	1 rl.
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl.
Pathe Review 16	Magazine	May 2	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Pathe Review 21	Magazine	May 21	1 rl.
Pathe Review 22-23	Magazine	June 4	1 rl.
Pathe Review 24	Magazine	June 18	1 rl.
Pathe Review 27	Magazine	July 2	1 rl.
Pathe Review 28	Magazine	July 23	1 rl.
Pathe Reviews 29-30	Magazine	July 30	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6	1 rl.
Pathe Review 33	Magazine	Aug. 13	1 rl.
Pathe Reviews, 34, 35	Magazine	Aug. 27	1 rl.
Pathe Review 38	Magazine	Sept. 10	1 rl.
Pathe Review 39	Magazine	Sept. 24	1 rl.
Pathe Review 40	Magazine	Oct. 8	1 rl.
Pathe Review 44	Magazine	Oct. 29	1 rl.
Pathe Review	Review	Mar 19	1 rl.
Pathe Reviews 46, 47	Magazine	Nov. 12	1 rl.
Pie Eyed Piper	Terry cartoon	May 9	1 rl.
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls.
Red Hot Sands	Terry cartoon	Aug. 20	1 rl.
Riding High	Terry cartoon	July 2	1 rl.
Rival Sex	Sportlight	Apr. 9	1 rl.
River of Doubt	Terry cartoon	Oct. 1	1 rl.
Roaming the Emerald Isle	Will Rogers series	Aug. 13	1 rl.
Sailor Beware	Hal Roach comedy	Sept. 24	2 rls.
Scents and Dog Sense	Sportlight	Aug. 20	1 rl.
Seeing the World	Our Gang comedy	Feb. 26	2 rls.
Should a Mason Tell	Henry and Polly	Oct. 8	2 rls.
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls.
Smith's Candy Shop	Smith family	Aug. 13	2 rls.
Smith's Cook	Smith Family	Oct. 29	2 rls.
Smith's Fishing Trip	Smith Family	May 28	2 rls.
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls.
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls.
Smiths's Pony	Smith Family	Sept. 10	2 rls.
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls.
Subway Sally	Terry cartoon	July 30	1 rl.
Tabloid Editions	Sportlight	May 21	1 rl.
Taking the Air	Terry cartoon	Mar 19	1 rl.
Ten Years Old	Our Gang	Apr. 16	2 rls.
The Bully	Terry cartoon	July 30	1 rl.
Tired Business Men	Our Gang comedy	May 21	2 rls.
Tit for Tat	Terry cartoon	Mar. 5	1 rl.
Weatherproof	Sportlight	Mar. 19	1 rl.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13	2 rls.
When Snow Flies	Sportlight	May 14	1 rl.
Why Girls Love Sailor (Laurel)	Hal Roach comedy	July 23	2 rls.
Why Girls Say no (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls.
With Love and Hisses	Hal Roach comedy	Aug. 27	2 rls.
With Will Rogers in London	Rogers series	July 30	1 rl.
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	1 rl.

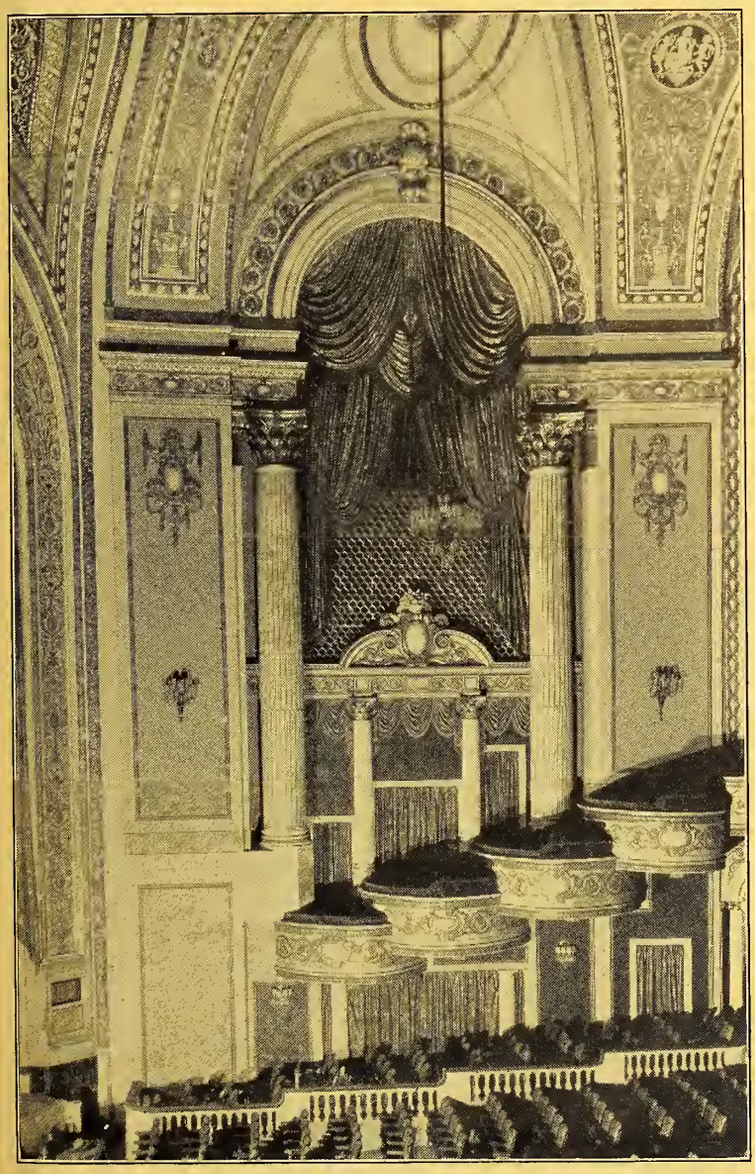
UNIVERSAL

		1927	
A Dangerous Double (Bob Curwood)	Short western	Oct. 29	2 rls.
A Fighting Finish	Collegians	Oct. 29	2 rls.
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl.
All for Uncle	Mike and Ike	Sept. 24	2 rls.
All Wet	Gumps series	Aug. 27	2 rls.
All Wet	Oswald the rabbit	Nov. 12	1 rl.
And How	Andy Gump	Oct. 8	2 rls.
Barrymore Tommy (Gilman)	Short western	June 18	2 rls.
Blind Man's Bluff	Northwest M. P.	Nov. 12	2 rls.
Breaking Records	Collegians	Apr. 2	2 rls.
Buster Come On	Buster Brown	Aug. 27	2 rls.
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls.
Buster's Frame-up	Buster Brown	May 14	2 rls.
Buster's Handicap	Buster Brown	July 16	2 rls.
Buster's Infatuation	Buster Brown	June 11	2 rls.
Collegians (second series)	Junior Jewel com.	June 11	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls.
Cows Is Cows	Short western	June 11	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10	2 rls.
Dazling Co-Ed	Collegians	Sept. 24	2 rls.
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl.
Do Or Diet (Puffy)	Comedy	May 21	1 rl.
Fighting Texan (F. Gilman)	Short western	Sept. 10	2 rls.
George's Many Loves	Let George Do It	May 21	2 rls.
Gune Justice (Gilman)	Short western	June 4	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl.
Home Trail	Western	May 28	2 rls.
Horse Trader (Gilman)	Western	July 30	2 rls.
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl.
Hot Stuff (Ben Hall)	Comedy	Oct. 1	1 rl.
Jane Misses Out	What Happened to Jane	May 9	2 rls.
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Jane's Relations	What Happened to Jane	July 16	2 rls.
Jane's Sleuth	What Happened to Jane	June 4	2 rls.
Keeping His Word	Excuse Makers	Apr. 23	2 rls.
Keeping in Trim	Keeping Up with Jonses	Aug. 20	2 rls.
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls.
Kid George	Let George Do It	May 2	2 rls.
Law Rider (Gilman)	Short western	Oct. 8	2 rls.
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls.
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl.
My Mistake	Excuse Makers	June 4	2 rls.
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10	2 rls.
Ocean Breezes	Gump comedy	Oct. 29	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12	1 rl.
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10	1 rl.
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Oswald Cartoons	Winkler cartoon	Aug. 13	1 rl.
Passing the Joneses	Keeping up with Joneses	Oct. 29	2 rls.
Pawns and Queens	Short western	July 23	2 rls.
Picking on George	Let George Do It	Oct. 8	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Plain Jane	What Happened to Jane	July 30	1 rl.
Please Don't	Excuse Makers	Aug. 20	2 rls.
Plumed Rider (Gilman)	Western	July 2	2 rls.
Pride of Piperock	Western comedy	Apr. 2	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
Red Warning (Newton House)	Short western	Oct. 1	2 rls.
Rest Cure	Piperock western	May 28	2 rls.
Return of the Riddle Rider	Sequel serial	Mar. 19	
Roaring Gulch (E. Cobb)	Western	July 2	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20	2 rls.
She's My Cousin	Excuse Makers	Apr. 2	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls.
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl.
Snookum's Asleep	Newlyweds	June 11	2 rls.
Snookums Cleans Up	Newlyweds	July 16	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27	1 rl.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1	2 rls.
Square Shooter (Gilman)	Short western	July 23	2 rls.
Stop Snookums	Newlyweds	May 9	2 rls.
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl.
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl.
That's No Excuse	Excuse Makers	May 21	2 rls.
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl.
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6	
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl.
What An Excuse	Excuse Makers	June 18	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24	2 rls.

Better Business BUILDERS

Not once or twice a month, but

EVERY WEEK



As clean an appealing as the shows it houses—
F. F. Proctor's 86th Street theatre

LAY OFF AND LOSE OUT. This angle on the accessories debate is shot in by an exhibitor. And Mr. MacDonald knows his game. You will be interested in his talk. It is a contribution to better business building.

B. B. B.

Another man who knows what sells tickets is our own Epes W. Sargent, and back of this color sheet he gives you some inside stuff on one of the biggest selling assets any theatre can have, and on F. F. Proctor, the man who demonstrated and is still proving its positive box office pull. You will enjoy this feature.

B. B. B.

HERE'S something "different". An organist sits down and talks abous his boss. The author is George Crook. The target — Edward L. Hyman. The reason — well, Mr. Hyman did something thas his organist thought needed broadcasting. It is well worth it. You will agree as soon as you've read it.

B. B. B.

"Be a devil and stay out late!" That starts you looking back of this color sheet for O. T. Taylor's Stage and Pit. It's all about New Year stuff and there's a box office click in every paragraph. It points the way to better business building.

B. B. B.

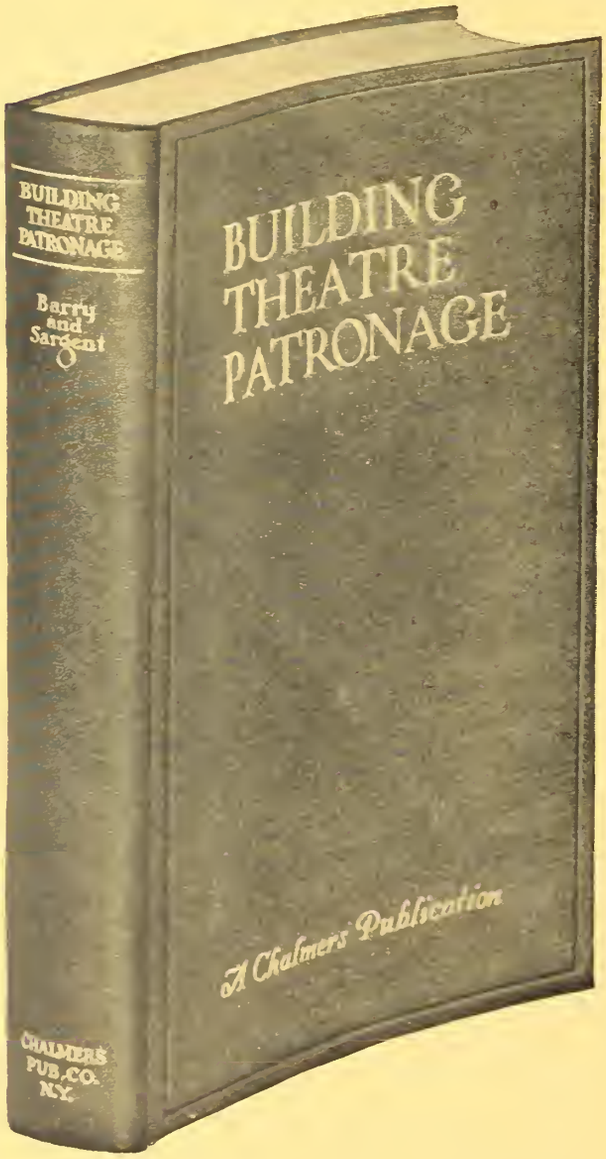
Personal contact helps this department give you better business builders. Write, as others have done. Tell us if your patronage is thinner and we'll try to help you make the pocketbook fatter.

CHRISTMAS GIFTS FOR SHOWMEN

The First Book On
Theatre Management
And Merchandising

Building Theatre Patronage

By JOHN F. BARRY and EPES W. SARGENT
(460 PAGES)



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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

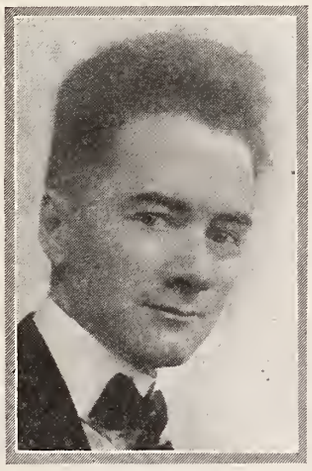
Dollar Notes in New Organ

Edward L. Hyman didn't wait till old one killed patronage — he got a new one — in time

By GEORGE CROOK
Chief Organist,
Mark Strand Theatre, Brooklyn, N.Y.

IT WAS A GOOD ORGAN — the one we already had. Nothing very wrong with it — yet. But Edward L. Hyman looks ahead. That is how he keeps the business steadily on the good will side of the ledger at the Brooklyn Mark Strand theatre. He knew that I would be running to him before long to have the experts come and fix up this or that. He knew the tuning would have to be more frequent, the upkeep would cost more and more.

He knew that though he already had a good organ, at the same time a new one and a better one would satisfy his patrons even more, give them something to tell their friends about and in this way create new business and readjust his hold upon the old customers. That is the very same reason that other improvements were also ordered, among them changes in the stage, orchestra pit and even in the lobby.



As you sit and look at the Show you don't stop to think an organ is moulding moods by its soft strains but when the picture is over you think you have seen a better show than usual and by that you know George Crook was at that Strand organ.

MR. Hyman does not think in the terms that some exhibitors use. To him the things that are going to keep business growing, make new friends and hold the old ones, are much more important than the "how can I get along without spending any more money." It is often sound policy from the standpoint of showmanship, not to wait till *we have to get a new organ or lose business.* I agreed with him. From my personal standpoint I exulted in the idea of the new instrument I knew he had been thinking about. It would certainly be something to be proud of. So — the new organ was ordered.

Now I will wager that a lot of organists who read this will wish they worked for a showman like Mr. Hyman. From what I pick up it seems that a good many of the men who hold the purse strings don't pay much attention to the organ once it becomes a part of the theatre. They don't consider it as a finely organized, beautifully built mechanism. But it is.

However, no matter how splendidly a musical instrument may be designed, no matter how expert may its builders be, there comes a time in its life when it begins to show wear.

Isn't it the same way with your automobile? You don't like to drive a car that looks antique, that sounds like a boiler factory going full blast!

WHY don't you like to have a car like that? Not because of the personal discomforts involved. No sir. *It's because of what your friends will think of you!*

Well, Mr. Hyman is the sort of showman who makes his audience his friends. From the smile of the girl at the ticket window, right on through the staff of the Mark Strand, there is built up a sense of the importance to the theatre of every patron's good will and friendship. It's valuable. It's priceless. Mr. Hyman intends to keep it.

He would as soon have his intimate friends "pan" him and josh him about his car as to have his patrons even *think* disparagingly of anything he offers them in his theatre. Much rather, in fact, because with intimates the joke would be only on himself. At the Strand it would reflect on a great theatre organization, on the entire personnel of the theatre, on the community standing of the Mark Strand itself. Nothing like that for the managing director of this house. He got a new organ before he needed it.

From my personal standpoint I think that is a corking way to go after business. In the first place, it offers the theatre an opportunity to sell its music to a new host of music lovers and to re-sell its progressiveness, its community service, its aliveness, to the regulars.

FROM another angle it is good, sound common-sense business practice. Most theatres depend largely, many depend solely, on organ music. If you have the least doubt of the effectiveness of organ music, run your picture through without any music just once. One of two things will happen. Either your audience will lose ninety-nine per cent. of the charm and feeling of the picture or they will tell you that the absence of the organ accompaniment was a godsend. In the first case you will know how important it is to have musical investiture for your film. In the second you will know how important it is to get a new organ.

Why wait till the audience snickers at sour notes, till the organist has to do gymnastics to transpose around some bad keys, some silent pipes?

And if you don't want bad keys and silent pipes, it is a lot better to get yourself a new business builder, as Mr. Hyman did, before it becomes a "must".

Being an organist, this may sound queer, coming from me — but look at it this way: the organist of any theatre feels, and rightly, that he is a pretty important cog in the smooth working machinery of theatre operation. If he is encouraged by being given a fine instrument to work with he will strive to live up to his instrument. Otherwise you are not talking about an organist; you are thinking of a fellow who is getting easy money from you, and that sort isn't really a theatre organist at all.

The real organist is a person who takes pride in his (or her) work, realizes its importance to the well being of the theatre. Such can hardly fail to be discouraged when he or she — for there are many competent women manipulating theatre organ stops and equaling the men at bringing symphonic quality from a fine instrument — when such a one, I repeat, discovers that there is no disposition to care what the music is like, in what condition the delicately attuned musical masterpiece is kept, then is a slump.

Discouragement reacts against good creative playing and no audience has yet failed to sense lackadaisical music. It doesn't match the fine products being shown on the screen. Nor does the music impress or please the audience. And there are many theatres today wondering why they have so many empty seats and right under the proscenium stands the answer—the organ.

It isn't sufficient that the organ is good enough today. It must sell tickets next month too.

CLEANLINESS Rang the GOLDEN BELL

F. F. Proctor as he was at 19.

F. F. Proctor's Policy Will Always Build Your Business

F. F. Proctor as his friends see him today.

By EPES W. SARGENT

PROBABLY if you asked F. F. Proctor to what he attributed his success as a showman, he would answer "clean shows." He would be correct, so far as he went, but that does not cover all of the ground, though clean shows have been the foundation upon which all the rest has been built, for he knows that, even now, women and children prefer clean amusement and will go where they can be assured freedom from the raw filth that too frequently passes as humor. And the men go where the women take them.

But Mr. Proctor does not stop with cleanliness in his stage show. He is a stickler for clean, attractive houses, and, carrying matters to their last analysis, he wants a clean house staff. He picks his managers for personality as well as ability. He seeks men who mentally are in step with his own ideas; knowing that the man who doesn't see the need for being so particular cannot carry out his ideals. In the last analysis, it may be said that the Proctor success is built upon clean shows and clean showmanship. The manager who lets the performers go just about as far as he thinks he can, stands little show of lasting in the Proctor employ. He gets a little too liberal in his own interpretation of cleanliness and then he goes out to look for another job.

FOR nearly two generations theatrical men have poked quiet fun at what they are inclined to regard as a puritanical nicety, but it seems to have paid. Only this season he opened a $4,000,000 theatre on New York's growing East Side and houses almost as magnificent in Schenectady and New Rochelle, adding to an already formidable list of theatres in the vicinity of New York, and most of the string of Proctor houses are owned outright.

One of the first to see the possibilities of the picture-vaudeville combination, Mr. Proctor was one of the very first to compete with the then new "store show" by giving picture shows in real theatres. Later, again sensing a popular trend, he added vaudeville, and it is largely to the success of his ventures that we owe the present general change-over to the same policy on the part of many former vaudeville houses.

And the Proctor policy of cleanliness is not merely a pose designed for publicity use. He does not press agent his clean shows and seek to sell on that argument, while being careless as to the delivery of the goods. He exacts absolute decency in program, and lets the audiences do the talking.

That's where he makes his success. Mothers know that it is safe to let their children go to Proctors. They know that they can go themselves. They talk of it to each other. Word gets around. His press agents do not have to keep plugging away on that theme. Probably it is not mentioned a dozen times a year in connection with any single house, but the people know there is always a good, clean show at Proctor's — and they go.

MR. PROCTOR knows that the shows are better because they are clean. He knows that the act that resorts to vulgarity and filth, does so generally because it is unable to be really entertaining. It is not the clever comedian who has to resort to profanity and mild obscenity to get shocked laughs. He can get them fairly with real humor. It is the actor who is not getting over who has recourse to smut, and so a clean show is almost always a good one, too.

And he sells the Proctor show. He makes his show as a whole, the headline. He advertises the show at Proctor's, rather than one headliner this week and someone else the next. He knows the value of "names," and he uses them, but not to the exclusion of the show as a whole.

As a result, if his headline is a little weak now and then, there is not the drop that is felt in houses where the appeal is mostly on the big name. People go to see the show, and they like the show. They do not miss the headliner. Headliners may help, but with the Proctor system, their absence does not hurt.

And a rigidly clean theatre is as important to the Proctor policy as a clean show. When mere cleanliness was a luxury, Proctor theatres were clean. Now that a new note of almost extravagant luxury has been sounded, Proctor is still to the fore. He has been quick to sense, even to anticipate the change in style. He was one of the first to go to the straight picture system, and there was a time when you could get all of the first runs at the Proctor houses. When there was a dip toward the addition of vaudeville, Proctor was in the lead, and his newest houses reflect the present policy of a de Mille setting for all parts of a theatre. And he has carried the scheme beyond most, in that luxury does not stop at the certain line but is carried backstage for the benefit of the entertainers.

BUT a theatre is not just a theatre to F. F. Proctor. Location means as much as the house itself. He wants the right location, and he picks his sites as carefully as chain

(Please see second column, page 65)

Lay Off and LOSE OUT

Don't let cash walk out of box office by sparing accessories if you intend to stay in business

By IRVING MacDONALD
Manager, Fox Theatre, Springfield, Mass.

LET us look at this accessory problem from the exhibitors' viewpoint. We will suppose that some chap who runs a small house believes he cannot afford to pay for accessories. He decides to do without them for a while. His receipts keep along at the same level for a few weeks and then comes a slump. What does he do? He goes right back to advertising accessories to get back his patronage.

Or another instance — The owner of the only theatre in town uses as little advertising as he feels is necessary to keep folks coming to his house. Then somebody opens another theatre in the same town or in some nearby place. The first man's receipts drop. What does that fellow do? Increases his advertising accessories to bring folks to his house.

Advertising is essential

Every showman knows that advertising is necessary to his business — is the very life of the show business, in fact. Not to advertise is to cease advancing. And there is no business on earth that can go on very long if it does not advance.

Then what about accessories? It is an acknowledged fact that pictorial advertising, particularly colored pictorial material, is more valuable to the advertiser than plain black and white. The exhibitor who uses accessories gets his colored pictorial advertising at a lower rate than if he were to have the same material printed for him individually.

THE question then remains — how much advertising can each exhibitor profitably use. It is possible that he is using the limit, but nobody can ever know the limit of possibilities until he experiments. A theatre owner may do that without financial loss by increasing his use of accessories 25% for a few weeks and watching the result. If attendance increases enough to warrant the increase he has gained something. If not, his additional expenditure is not excessive. Such experimenting should work the changes on each possible accessory, until the one which yields the greatest return is known. Then that medium should be emphasized.

Make Heralds Work

Here is another point. Heralds are far more effective when distributed from house to house than when given out only in the theatre. Where a mailing list is not feasible a boy on a bicycle may serve. Of course, a great deal depends on local conditions. If necessary, consult some official at your bank about the best way to get a good mailing list. The more receipts you bring to the bank the better they like it. This method has been known to help.

Some business managers of newspapers will be glad to help theatres build up mailing lists. Heralds and other accessories supplement newspaper advertising, they do not displace it. For that reason there should be no objection offered by newspaper folk when such assistance is asked.

Another way to get a mailing list is to run a contest of some simple sort, which everybody will want to enter. For instance, "My Favorite Player," limiting replies to 100 words. Any mailing list which reaches only the usual patrons of the theatre is not thoroughly effective. It should go to people who will bring additional receipts to the box office.

MANY a window tie-up can be obtained inexpensively by using small cutouts made from the window cards. They make excellent hangers in the window and, for that matter, in the lobby or under the marques. Moreover, while they serve as attractors in a window, they are not so large as to detract from the merchandise. The window cards put out by Fox Films during the past few months are particularly adaptable for cutouts. Nor does that say that many of their larger accessories do not possess excellent showmanship value.

To sum up — exhibitors must have advertising to stay in business. Accessories furnished by producers are more effective, and just as reasonable in price, as specially printed matter. The amount of accessories depends on individual conditions. And no man is sure that he is getting all the business that is coming to him unless he ascertains his advertising possibilities. To be satisfied with less than he can get is to let cash walk out of his box office.

Rang the Golden Bell

(Continued from page 64)

stores select their locations. He wants the right corner of the right street, and he never gets on the wrong side of the street. More than one theatre has passed through many hands merely because some brash investor has sought to "pull 'em across" to the wron side of a one sided street. Mr. Proctor lets others do the pulling.

Born in Dexter, Maine, of old Colonial stock, his father died when he was very young.

About his only recreation was found in a nearby gymnasium, and he attained so great a proficiency on the bars and mats that he attracted the attention of an older man, a professional acrobat, who suggested a partnership.

For a number of years he worked with various partners on the stage and in the circus ring, as bar performer and ground acrobat and later developed an equilibristic specialty which was good enough to obtain him an offer of engagements abroad; something more unusual than it is today.

In 1889 he came to New York and opened the theatre in West Twenty-third street which still bears his name. In 1893 he changed to a continuous vaudeville policy, opening at 10 A. M. and closing at 11 P. M., a policy new to New York, and which was popularized by literally flooding the town with posters reading "After breakfast go to Proctor's" and which was promptly emended by Nat Haines, a blackface comedian, to "After breakfast, go to Proctor's. After Proctor's go to bed." Later he built the Pleasure Palace at Third Avenue and Fifty-eight street, took over the old Hammerstein theatres, the Columbus and the Harlem Opera House, and leased the Fifth Avenue theatre; once the home of the famous stars of their day.

With this as a nucleus, he has extended his circuit to cover many cities, but always with the single basis of clean shows, clean houses and clean management.

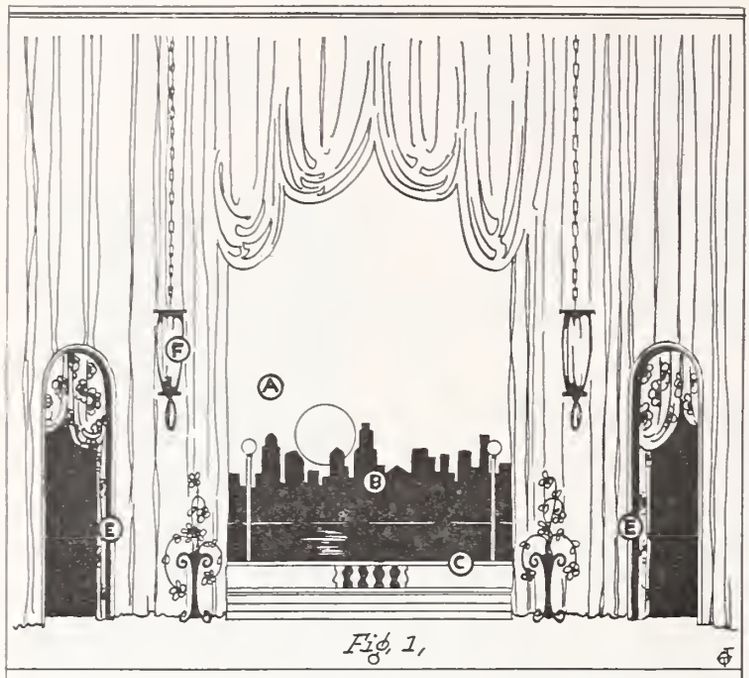


Fig. 1.

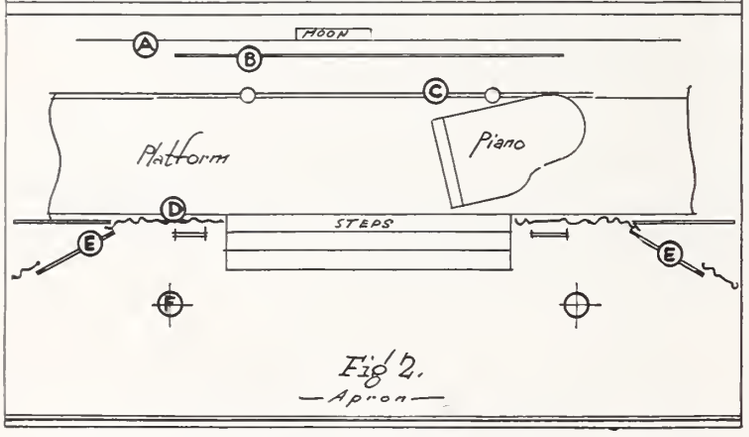


Fig 2.
—Apron—

O. T. TAYLOR'S

STAGE

Give patrons midnight show . . . . . New Year Frolic . . . . . Tips here will tickle box office . . . . . Build business and please patrons.

THE New Year Midnight show has become somewhat of a custom — at least one theatre in a town boasting two or more houses, put on a midnight show or "Frolic" as this sort of entertainment is popularly called. Serious thought and careful consideration should be given the midnight show. The fact that the public is out for a "good time," that your patrons are inclined to be boisterous and good-natured, is no reason why just "anything" should be considered good enough for the entertainment.

On the contrary, the "Frolic" should be just as carefully staged as your other presentations; the best talent obtainable should be engaged and the show presented in an artistic and showmanlike manner. Your patrons look forward to something different, something better than, and certainly not inferior to, your usual stage show. The "Frolic" is more or less criterion, to be referred to for comparison, and should therefore compare favorably with the stage shows your patrons are accustomed to seeing.

The midnight show can be staged along the "night club" idea; it can be a unit show or a straight variety bill. The "night club" idea requires, in addition to soloists and other turns, a stage band and a master of ceremonies, and of the two requisites the latter is perhaps the most important. It is comparatively easy to secure the services of a good, or at least fair, stage band which, with intensive rehearsing, can be fashioned into a desirable unit, but a master of ceremonies must be good, must be able to "sell" the show, must get it across.

THE master of ceremonies can make or break the show: he is in front of the audience continuously; he must be ready and capable of filling any emergency which may arise: he must understand music and be capable of directing the band; he must be an artist, a comedian, and last, but by no means least, he must possess a winning personality. If you have a man who measures up to these requirements, make your midnight show a "night club" and you can be reasonably certain that your efforts will be well received.

The program should be carefully arranged and well balanced. Singers, soloists and a trio or quartette, dancers in solos and ensembles, comedians and "nut stunts" are essential to a well-balanced bill. Needless to say, the very best material that can be secured and afforded should be used. A peppy chorus or pony ballet is a desirable unit. Here again we want to suggest the use of selected local talent, especially in dance and musical numbers, in preference to doubtful professional pick-ups.

THE UNIT SHOW differs from the night club in that the master of ceremonies may be dispensed with. The band could furnish the accompaniment to most of the acts in addition to its own program. The entire program is closely connected and interwoven, performers in one act could fill in on some other act, one act leading directly to and into the following offering. An afterpiece, a sort of ensemble or finale in which most of the performers take part, usually closes the show. The Variety idea is a straight vaude bill, the performers appearing only in their own act, each act in it's own setting. At least one flash act should be incorporated in the bill. Usually this is a dance, singing or musical act, or a combination of any two or all three of these.

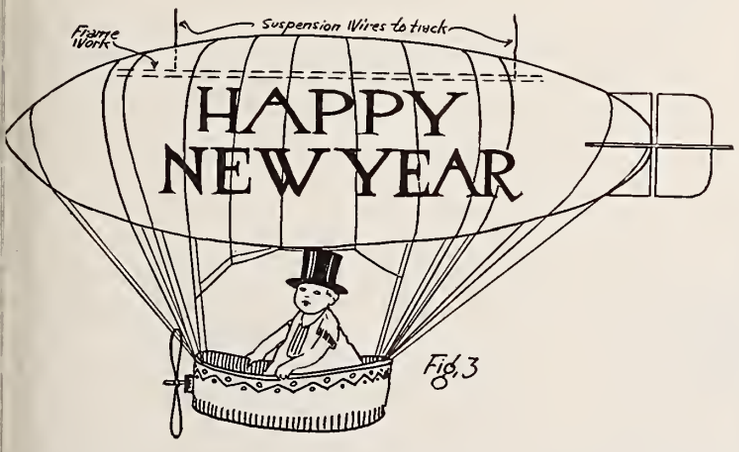
A special setting should be provided for the flash act and the routine and setting should in some manner carry out the New Year idea. Other acts work in their own scenery or house pieces such as olio, street, etc. The number of acts, from eight to twelve, will of course, make the construction of special pieces for each act prohibitive. Early booking may make possible the selection of good acts which carry their own setting. The night club idea

AND PIT

makes it possible to stage the entire show in one setting. The unit idea makes possible a reduction in the number of scenery changes over the straight bill.

The setting herewith, figures 1 and 2, is suitable for Night Club, for the afterpiece of the unit show, or for the flash act, especially if the band is featured.

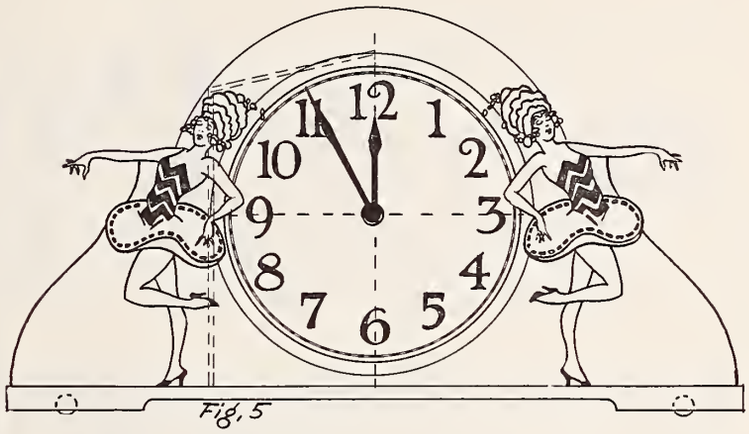
THE SETTING. A platform, on which the band is stationed, is set in the cyc, D, leaving ample room in front for big turns such as ensemble or chorus. In order to leave this space as open as possible the "dress" has been limited to two huge lanterns, F, suspended from the loft, and the decorative baskets flanking the steps. Draped entrances, EE, right and left. The platform suggests a terrace with balustrade, C, in which two lamp posts are set. The skyline B, is silhouetted against the sky. This setting is very simple and easy to get up. The balustrade and skyline are cut from wall board. The first is painted white and shaded in medium blue and grey. The skyline is black with windows cut out and illuminated. The water, painted a dark blue, has slits cut for moon reflections. The ball fixtures for the lamp posts can perhaps be borrowed from an Electric Shop.

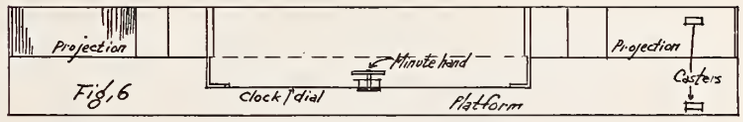


NOVEL WAYS OF EXTENDING NEW YEAR'S GREETING—A FEATURE IN ITSELF. One of the following novel ways of extending the New Year's good wishes to attending patrons could be interpolated whether the show is night club, unit or vaude bill. Let the band strike up with "Auld Lang Syne" a minute or two before twelve. On the stroke of twelve the airship, Figure 3, sails slowly across the sky in back of the cyc. The bag is cut from wall board and braced on the back with battens. The letters could be studed with electric bulbs or cut out and illuminated from the back.

Suspend the gondola, a basket or box covered with muslin and appropriately decorated, from the bag, and hang the dirigible on wires from overhead wire track. Paint the suspension wires blue and they will be invisible against the blue sky. "Borrow" a youngster to ride in the gondola.

ANOTHER idea is shown in figure 5. This is a huge clock made of wall board and mounted on a solid base equipped with casters, Fig. 5 and 6. The clock dial is set a few inches in front of the case, indicated by projections, fig. 6, leaving ample space in back of dial for impersonators of father





time and the new year. Two girls are posed as ornaments on the front of the clock. The clock dial is paper and the hands are made of wall board.

The hour hand is stationary and the minute hand, set on a few minutes before twelve, made to be moved. This is accomplished by attaching the hands to a small wall board disk held in position by means of strings made fast to the frame work as indicated by dotted lines, fig. 5. The strings should be light enough to break when pressure is exerted. The Action: About five minutes before twelve o'clock black out just long enough to shove the clock, characters already in positions, out on the stage.

This should not take over a minute. Lights up. Father Time, behind the clock dial, moves the minute hands at one minute intervals while the band is playing "Auld Lang Syne." The clock strikes twelve. (Chimes off stage). The words HAPPY NEW YEAR appear on the sky, projected from rear of stage or from projection room. On the last stroke of the bell Father Time breaks through the clock dial with the new year, the smallest tot who can be secured and coached to do the part, in hot pursuit. Music suggested for this action "Hail, hail, the gang's all here," segue to hot popular number for dance routine by girls of the clock.

THEN THERE IS THE ADVERTISING. Plan your advertising early and begin the actual publicity well in advance of the show. Figure 4 offers a suggestion for a window card which may be printed, "processed" or stenciled with airbrush according to the number of cards required. "Process" work is not difficult, and it is economical in that a helper or apprentice can run out the advertising after the screens are made. Where tacking is permitted, process cards, done in oil colors, can be used outside as well as in windows. Splendid effects are obtainable with two or three colors, and by blocking out with paper it is often possible to work several colors from the same screen. A similar design could be used for newspaper teasers, slides, banners, posters, etc. It is a good idea to have special tickets printed for the Frolic. Advertise the advance sale and that only as many tickets as there are seats in your house will be sold. Create the impression that seats will be difficult to secure later. A large advance sale will relieve the last moment rush on the box office.

DON'T OVERLOOK BALLOONS AND OTHER NOVELTIES. A liberal quantity of serpentine, paper hats and other novelties should be distributed among the patrons of the midnight show. These novelties are inexpensive and help wonderfully in creating atmosphere.

NEXT WEEK: FILLERS, COMEDY STUNTS, NOVEL USE OF BALLONS and other suggestions for the success of the MIDNIGHT SHOW.

F. H. Richardson's

BETTER PROJECTION

"Better Projection Pays" AT YOUR BOX OFFICE

Poor Oils Damage Projectors

THE amount of damage done to projection equipment by the use of poor or unsuitable lubricants is rather astonishing. This damage usually is in the form of a too rapid deterioration of moving parts, bearings, etc. It is insidious. All the theatre management knows is that the equipment does not appear to last very long.

"Have the projector mechanisms overhauled," exclaims an indignant manager! "Why they were overhauled just a little while ago." They're no good!

Brother manager, it is not the projector mechanisms, that are "no good," but that "cheap" oil you or your projectionist have bought. You "saved" a dollar on oil, but LOST TEN IN EQUIPMENT DETERIORATION, besides injury to screen results by reason of a worn mechanism, or waste of electric energy because of a worn motor or generator.

Poor oil is about the one most expensive thing it is possible to get for use in a projection room these days. Good lubricants which are suited to the work in hand may cost you a bit more in purchase price, but will save you many, many times the amount in the end by their use.

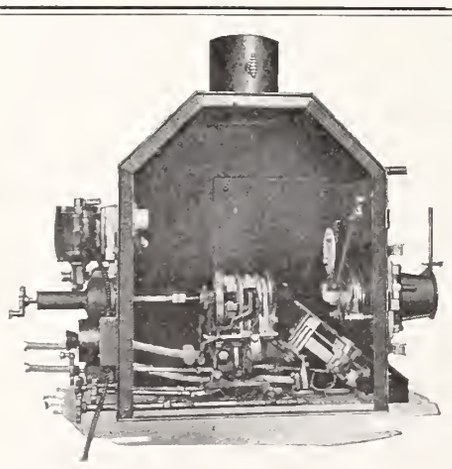
WHAT oil is best? Well, I used to recommend certain oils which the theatre could purchase in the home market. I don't do that any more for the simple reason that of late projector and motor generator manufacturers have, without exception I believe, made exhaustive experiments to ascertain just what oil or grease is best suited for use on their mechanisms, and they themselves recommend them for use. They sell the oils for the simple reason that the quality of oils purchased in the open market cannot be depended upon. The equipment manufacturers carefully test every lot of oil they buy for sale to you, and thus know it is up to standard. Just a little deterioration in oil quality may, and probably will, cause a rapid increase in wear of metal parts working under heavy strain, and such parts cost real money.

It would be cheaper in the end for you to buy the oils recommended and sold by the maker of your projectors, even though you could get an oil of lower quality, or an oil of good quality but unsuitable for use on the projector you use, for nothing. A gallon of oil lasts a good while. It doesn't cost very much in any event. A poorly lubricated intermittent movement, for example, don't last long, and costs real coin. Think it over Mister Manager and Projectionist. Think it over. Cheap or unsuitable oil is about the one most expensive thing you buy.

Nancy Hanks Gotta Rival

Whoops me dear! and then a cuppla more whoops. For seventeen years Nancy Hanks, the Go Devil has enjoyed an international reputation, "She" was a Harley-Davidson motor cycle.

'Sall off now though for I've fell with a mighty thud! Had the chance to buy a roadster made especially for the daughter of the President of the Willys-Knight Company and I fell with a mighty thud. But gee, I hope you'll all forgive my sin for it certainly is a beauty. Gosh, when I get out on the road now I feel like I'm President of the World! And whisper! She's guaranteed to do 70 comfortably. Gosh! "She" is here by christened Miss Nancy Hanks DeLuxe and that's that. Remove your headgear when y' see me coming!



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Can Improve Your Projection

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CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

5c per word per insertion
Minimum charge $1.00
Terms, Strictly Cash with Order

Copy must reach us by Monday noon to insure publication in that week's issue.

SITUATION WANTED

MANAGER — 15 years' experience moving pictures and vaudeville. A-1 references. Go anywhere. Box 417, Moving Picture World New York City.

THEATRE or circuit, 13 years owned and controlled six theatres — sold entire interest one year ago. Want to make good connection. Age 34. Go anywhere. Unquestionable reference, character, ability. Box 418, Moving Picture World, New York City.

MOVING PICTURE THEATRE FOR SALE

New, modern theatre in live Florida city with good trade territory adjacent. No competition. Now earning about 25% on investment, including real estate, building and equipment. $6,000.00 cash will handle.
Address
REGENT THEATRE, Crystal River, Florida

COSTUMES
Rented for
Orchestras and Presentations
Send for Orchestra Catalog and Prices
NEW YORK COSTUME CO.
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N.S.S. TRAILERS BUILD BUSINESS

Because they are the
BEST
and
ONLY
Trailers with Actual Scenes from Each Picture.

NATIONAL SCREEN SERVICE, Inc.
Distributing throughout the United States from
CHICAGO - NEW YORK - LOS ANGELES
845 S. Wabash Ave. 130 West 46th St. 1922 S. Vermont Ave.

Bluebook School
Answer 589 (Last Half)

I believe the time is here when we all ought to concentrate upon a campaign to sell projection to the exhibitor and theatre manager. Except in some cases, as Doe points out, it CAN BE DONE. Editorials on the subject should appear from time to time in ALL trade papers, because there nearly all exhibitors will read them.

I think it will be well in so important a matter to publish the answer of brother Thos McNamara, Waltham Theatre, Waltham, Mass. Here it is and it's good too. Though the viewpoint is different, Doe and he are not so far apart.

McNamara says:

"In searching out tasks for the projectionist, the theatre manager is the one man who never fails to come through. The projectionist in the average theatre considers the appearance of the screen image as the one most important thing. It is his duty to so project the picture that the audience will forget it is a projected picture, and thus be lulled into the elusion that it is viewing a real scene. In order that this be possible in any degree, the projected screen image must be very nearly perfect. Every defect instantly impresses upon the mind of the theatre patron the fact that he or she is viewing a picture only, and not a real scene.

The degree of perfection in the production itself, and in its projection (almost equal factors), will automatically determine the degree of satisfaction with which it will be accepted by the public. However there is much more for the progressive projectionist to contend with.

The really greatest task the progressive projectionist is confronted with (the profession is confronted with would be better, I think. F. H. R.) is the widening of the narrow perspective with which many so-called exhibitors and theatre managers view the deeper, hidden adjuncts which are an integral part of motion picture projection, but are entirely outside the mere operation of the projector and other projection equipment, such as motor generators, etcetera.

It is the task of the projectionist to inspire the theatre manager and exhibitor with his own enthusiasm for those unseen things which make up motion picture projection and differentiate between a "good picture" and a high grade screen result.

If theatre managers can be made to realize that the real projectionist is constantly analyzing the make-up of the productions he places before audiences, and as a result unconsciously developes an ability for constructive criticism of what he places upon the screen, there might be highly beneficial results.

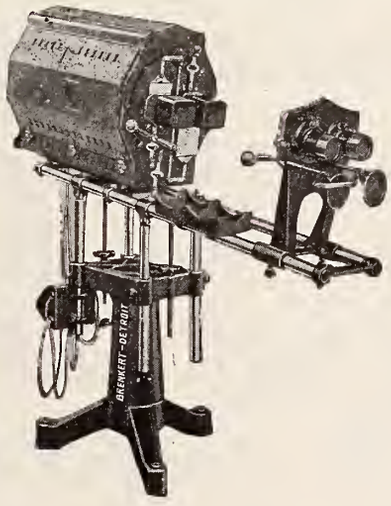
The real motion picture projectionist is constantly saying to himself: "Gee, if only the Manager would permit me to put this picture over in my own way! I could put my own ideas into action as no one else possibly could! If only I were permitted to purchase the equipment necessary, and then have complete charge of a few men, what I couldn't do would not be worth doing! If only the Orchestra Leader were ordered to co-operate with me, couldn't we have great team work! Give me effect projectors and the assistance necessary to handle them, and for my special numbers permit me to have charge of the stage crew so that I could arrange for the type of stage background required!" (Absolutely correct, in my judgment, but only applicable when there is a real motion picture projectionist in charge — a man of real initiative, brains and ideas. You are going into REAL projection now, brother — and require men who can earn, command and demand real money. F. H. R.)

If only I could convince the Manager that half the ideas contained in press books are more or less merely the product of the highly developed brains of office reviewers of motion pictures, and that half the material offered is composed before ever the picture is produced! If the Manager would permit a preview of all productions to be held in the screening room of the theatre, or on the theatre screen itself, so as to permit the composing of special effects for each individual picture. If instead of asking my co-operation he would also give me his, what a difference it would make in the every day programme."

Were all the before named "ifs" granted and if the projectionist to whom they were granted knew enough about his business to use the latitude thus made available to him in his work, to its fullest advantage, I see no reason why projection would not be raised to a high plain of respect, demanding very high calibre men which of course would mean high pay, which difference in financial "overhead" would bring increased receipts.

THE BRENKERT "F-6"

Projectionists and Exhibitors



BEWARE!

In your desire to push economy to the limit do not allow yourself to be led astray by the honeyed words of those who would lead you to believe that *one* machine will serve every purpose in the projection room, including that of projecting movies.

Your recollection of early days in the motion picture business should firmly convince you of the *absolute necessity* of using *one machine for every purpose.*

The Brenkert F-6 Reflector Arc Dissolving Slide Projector will give you the very finest slide effects obtainable *at less than 50% of the former operating cost* because it was deliberately designed for just this work.

No one-machine-for-every-purpose-combination can possibly touch it.

For complete information about Brenkert "F-6" see a NATIONAL Salesman or write to

BRENKERT LIGHT PROJECTION CO.
7348 St. Aubin Avenue
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Brenkert

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Distributed in the United States by the *National Theater Supply Company,* and in Canada by Theater Supply Dealers.

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TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

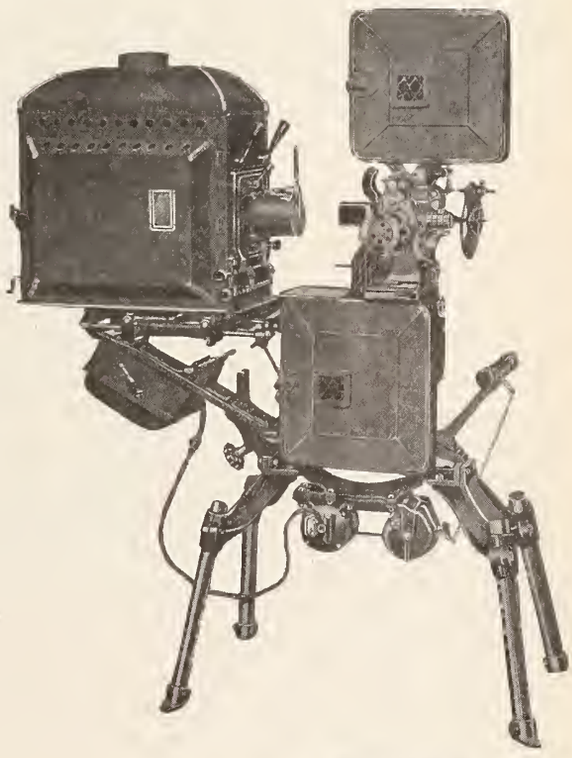
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

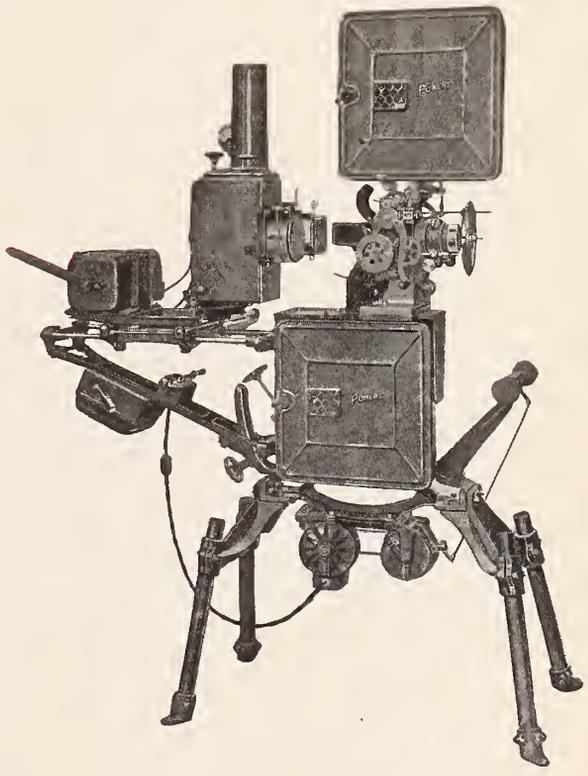
POWER'S NEW FILM GATE CAN BE READILY ATTACHED TO ANY TYPE OF

POWER'S PROJECTORS

POWER'S HIGH INTENSITY EQUIPMENT



POWER'S INCANDESCENT EQUIPMENT



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INTERNATIONAL PROJECTOR CORPORATION
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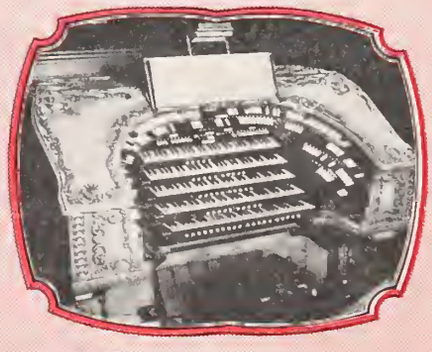
OLYMPIA
THEATRE
Miami, Florida

WURLITZER
REG. U.S. PAT. OFF.

in Florida

Whether it be in Florida, California, New York or New Mexico, the Wurlitzer Organ is installed in every motion picture theatre where enterprising managers seek the finest equipment and entertainment. Everywhere in motion picture circles you will hear unanimous acclaim of Wurlitzer organ supremacy, because no other organ is so beautifully toned and so responsive to the slightest touch. You, too, may reluctantly but eventually be convinced of the superiority of the Wurlitzer Organ, even though it require the replacement of your present instrument.

Beautifully illustrated Theatre Organ catalog will be mailed promptly upon request.



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BROOKHART BILL BANS BLOCK BOOKING
$8,000,000 THEATRE TAX REDUCTIONS

MOVING PICTURE WORLD

VOLUME 89
NUMBER 7

—The Showman's Business Paper—

DECEMBER 17, 1927
PRICE 25 CENTS

"IT'S ATTRACTIONS LIKE THIS THAT MAKE THE EXHIBITION END WORTH-WHILE—"

(Announcement Inside This Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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METRO-GOLDWYN-MAYER

presents

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presents ERNST LUBITSCH'S *production*

RAMON NOVARRO—NORMA SHEARER *in*

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Buy your Christmas presents with your share of

$1000 CASH!

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Produced by Harold Lloyd Corp.

A Paramount Release

See Epes Winthrop Sargent's article in last week's "Moving Picture World"

Open to exhibitors, managers, advertising and publicity men

Best Campaign	$200
2nd Best	150
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First
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Barthelmess'
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THE PATENT LEATHER KID

Presented by
RICHARD A. ROWLAND

Starring RICHARD
BARTHELMESS

By RUPERT HUGHES
An ALFRED SANTELL
PRODUCTION
Directed by
ALFRED SANTELL
Production Management
AL ROCKETT
Titles by GERALD C. DUFFY
Scenario by WINIFRED DUNN

First National Pictures

YOURS

after 16 WEEKS on BROADWA
7 WEEKS in CHICA
5 WEEKS in DETR

ABC
CIRCULATION

MOVING PICTURE
WORLD
The Showman's Business Paper

7619
EXHIBITORS

Vol. 89 | New York, December 17, 1927 | No. 7

BILL BANS BLOCK BOOKING

$8,000,000 Tax Relief on Means Committee Program

Chairman Green of the Ways and Means Committee of Congress, officially announced that they have decided to reduce the Admission Tax on Theatres, $8,000,000.

This move is generally attributed to the united action of Bert New, of the Hays organization, and Business Manager M. J. O'Toole and Chairman A. J. Brylawski of the Board of Directors of the M. P. Theatre O. when they appeared before the Committee on behalf of the industry. They stated the facts to the Committee, explained that the tax was an unfair burden and an unnecessary relic of war times.

Thus, $8,000,000 now being paid in taxes will, after the passage of the revenue bill in Congress, remain in the theatrical business or with its patron.

MIDWESCO TO MAKE ENTITY OF 4 GROUPS

It is understood that details of the amalgamation of Finkelstein and Rubin's Northwest Theatres, in Minneapolis, Robert Lieber's Circle Theatres, Indianapolis, the Skouras Brothers holdings in St. Louis under the Wesco banner are already set and will be announced in time for Christmas rejoicings.

The new organization which will be called Midwesco will operate as a distinct unit of the parent group functioning as a separate entity. Each of the four circuits in question will also operate "on their own" under the Midwesco supervision.

It is stated in authoritative circles that the Midwesco outfit will be headed by Spyros Skouras in association with Robert Lieber.

Schenck to Coast

Joseph M. Schenck, President of United Artists, left New York yesterday for Hollywood. He was accompanied by Al Lichtman, United Artists' Vice-President and General Manager of Distribution, and Lou Anger, Vice-President and General Manager of United Artists Theatre Circuit, who will leave the party in Chicago in order to be present at the opening of the United Artists Theatre there, December 26th.

More Bombing

Chicago. — The Parthenon Theatre, operated by the Gregory Bernasek Circuit at Berwyn, Illinois, was bombed after an unsuccessful attempt to rob the theatre's safe. No one was injured. The bombers escaped and the police are making an investigation.

WILSTACH TO ASSIST HAYS

Will Hays announces that Frank J. Wilstach will join the Motion Picture Producers and Distributors of America, Inc., on January 1st, to take over the duties now handled by Jerome Beatty, who has resigned to join First National Pictures.

EQUITY DISSOLVES MOVIE COMMITTEE

Giving as the reason that they were unable to obtain an Equity contract with producers, the Council of the Actors' Equity Association has dissolved the Executive Committee of its Los Angeles branch.

Gilda Gray in Gala Premiere at Rivoli

Gilda Gray in "The Devil Dancer," United Artists' release, presented by Samuel Goldwyn, opened yesterday at the Rivoli-United Artists Theatre with a gala premiere, in which Gilda executed the dances which made her famous.

U.A.'s 'Dove' Opens Day and Date in 127 Cities, Jan. 21

January 21st is the national release date of "The Dove," Norma Talmadge's first United Artists Picture, with 127 first run exhibitors booking the picture simultaneously on that date. Loew and Publix have also booked the picture for their circuits, which may bring up the estimate to 300.

Christmas Eve "The Dove" opens at the United Artists-Rialto in New York. Christmas Day it opens the new United Artists Theatre in Chicago.

Billboard campaigns, beginning January 15th and extending for one month, have been contracted for by United Artists with the General Outdoor Advertising Co., New York, for thirteen key cities and sixty towns surrounding them.

Ufa to Invade Coast?

Berlin — Word emanating from the Ufa office here intimates that the company may invade Hollywood with the erection of a studio.

Violators Subject to Fines Up to $10,000 and Imprisonment

Washington. — That Senator Smith W. Brookhart, Republican from Iowa, has little faith in the ultimate outcome of the recent Federal Trade Conference, and that powerfull influences are being brought to bear to exclude the possibility of indefinite delay on the "cease and desist" order by prolonged court litigation, is evidenced by the introduction by the Senator from Iowa in Congress of a bill making blind and block booking illegal and attaching as a penalty a fine of from $1,000 to $10,000, or a year's imprisonment, or both.

The Senator states that the only manner of assuring observance of the Federal Trade order to Paramount to "cease and desist" the block booking practice is through legislative action. The order is directed against only one of the several distributors of film and is, moreover, open to appeal to the courts which would drag the matter along perhaps for years.

Brookhart cites the complaints of a host of "independent" exhibitors whose cry is a warning against a complete monopoly of the exhibition end of the industry as well as that of production and distribution. Brookhart insists that exhibitors unaffiliated with producer-distributor organizations have pledged themselves to support the bill with every means at their command.

Following the precedents of the future trading act and the packers' and stockyards acts, the bill contains proposed legislative findings as to the interstate trade and commerce in motion picture films and the oppressive and monopolistic character of the practices in question. These findings emphasize the fact that films are copyrighted and may be procured only from the distributor owning the copyright and cannot be duplicated as ordinary objects of commerce may be.

Complete text of the bill as drawn up and presented by Senator Brookhart will be found on page 22.

STANLEY, K-A STATUS SAME

From the week's welter of the "off again, on again" fluctuations of the rumored merger between the Keith-Albee-Orpheum forces and those of the Stanley Company, there emerges, in the final analysis, little to change the status of the situation.

While both sides are rather keen for the control of Wesco in the realization that its backing will lend an edge when the final arrangements are ironed out, it is generally considered that Stanley will be the successful bidder.

With the Stanley-First National-West Coast line up completed, the way will be clear for the final giant merger of this trinity with the Keith-Albee- Orpheum outfit.

NO. CAR. CLOSES 16th CONVENTION

The sixteenth annual convention of the Theatre Owners Association of North Carolina came to a close December 13th with all records for attendance in the history of the organization broken.

Charles W. Picquet, President; U. K. Rice, 1st Vice-Pres.; W. E. Stewart, 2nd Vice-Pres.; Nat L. Royster, Sec'y-Treasurer.

SNOWS SLAM N. W. PROFITS

Minneapolis.—Theater business in the northwest was badly affected by one of the worst blizzards in years which raked it this week. The blizzard continued for almost two days, and the snow was piled up into tremendous drifts by the fierce wind. As a result roads and streets were blocked, bus and taxi service was at a standstill in many places, and even the reliable trolleys were badly slowed up by the snow.

MOVING PICTURE
WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 89 NO. 7

F. Nat. Completes Anglo-U.S.Combine; P.T.C. Chain In Deal

Clifford B. Hawley, president of First National, officially announces that the three-cornered alliance, which had been in negotiation for several months and agreement signed Nov. 29, involving First National-Stanley and British film and theatre enterprises controlled by Lord Ashfield. Lord Beaverbrook and their associates, has finally been ratified by the First National's Board of Directors. In this deal, First National and Stanley enter a combine with assets exceeding $150,000,000.

The three-cornered contract was entered into by the Standard Film Company, Ltd., and the Film Investment Company, Ltd., controlling Pathe Freres Cinema Ltd., First National and the Stanley Company. Thus, the product of First National is assured special consideration in the theatres of P. C. T. the theatre circuit controlled by the British interests.

One plan for the immediate future is the building of a four to five thousand seat first-run theatre in the West End of London. By the terms of the contract, the Stanley Co. will supply forty-nine per cent. of the necessary funds.

The theatre will be under the control and management of P.C.T. This calls for the consolidation of First National and Pathe Freres Cinema, Ltd., the controlling stock of which is held by the Standard Film Company, Ltd., and the Film Investment Company, Ltd., into a new British distributing unit. This will be known as First National Pathe Company, Ltd., with 51 per cent. of its stock owned by British interests and 49 per cent. by First National Pictures, Inc., controlling First National Ltd.

This new company will also control the distribution in Great Britain of the German films of Deutsche Film Union, g.m.b.h., half of whose stock is owned by J. von Lustig and Richard Weininger, prominent German investment bankers, and the other half by First National Pictures, Inc.

A new producing company known as the First National Pathe Producing Company, Ltd., will be formed. Productions will be made in England and distributed throughout the world. The company will start with an original capital of $1,000,000, 51 per cent. of which will be owned by British interests and 49 per cent. by First National Pictures, Inc.

Control of the Standard Film Company, Ltd., and the Film Investment Company, Ltd., the British parties to the agreement, is held by Lord Beaverbrook, prominent London publisher, Lord Ashfield, London capitalist and railway executive, Major Andrew P. Holt, Canadian capitalist and son of the Governor of the Royal Bank of Canada, and William Evans, managing director of the Provincial Cinematograph Theatres, Ltd.

The Provincial Cinematograph Theatres, Ltd., is also controlled by the Standard Film And Film Investment companies. It operates a chain of 100 motion picture theatres in the United Kingdom. Directors of the new British companies will be William Evans, managing director of P. C. T., E. Bruce Johnson, vice-president of First National Pictures, Inc., and Major Rox L. Benson, head of the London banking firm of Robert Benson & Company.

Watterson R. Rothacker, Vice-president of First National and Managing Director of the Company's Burbank Studios.

Butterfield Circuit Will Expand to 85

The W. S. Butterfield Theatres, Inc., the parent company which operates the theatres in Michigan under W. S. Butterfield's management, will construct and complete in 1928 new theatres in Jackson, Battle Creek and Muskegon. This circuit with the new theatres completed and the acquisitions that are now being consummated will consist of 85 theatres, all of them within the boundaries of the State of Michigan.

"Man, Woman and Sin," Record Capital Gross

Metro-Goldwyn-Mayer's "Man, Woman and Sin," starring John Gilbert with Jeanne Eagels in the feminine lead is claimed by Major Bowes of the Capitol Theatre, New York, to have drawn one of the biggest weeks' receipts in the history of the theatre.

Arthur Loew, head of M-G-M's foreign department, who returned Wednesday after attending to distribution problems abroad.

"U" Forms Vaude Booking Exchange

Because of the growing number of houses in the "U" Chain working under a vaudeville policy, the Universal Chain Theatrical Enterprises, Inc., has decided upon the formation of its own vaudeville agency.

William Stephens, who has been handling all the Gus Sun Vaudeville Agency, will head the new agency which will commence operation immediately under the name of the Chain Vaudeville Exchange, with offices in the Colony Theatre Building.

Paramount Earns $ 9 Share For 9 Months

In its consolidated statement, which includes earnings of subsidiary companies, Paramount reports net profits of $2,118,101.85 for the three months and $5,650,427.34 for the nine months ended Oct. 1, after deducting all charges.

The nine months figures include $698,214.32, the undistributed share of earnings of the Balaban & Katz Corp. The "per share" earnings were $9. for the nine months.

18th Anniversary For Herb Brenon

Herbert Brenon celebrated the eighteenth anniversary of his start in picturemaking in California yesterday when he arrived at the Metro-Goldwyn-Mayer studios to prepare for directing Lon Chaney in "Laugh Clown Laugh."

Eighteen years ago Brenon made one of the first pictures filmed in California, a film version of the stage play "The Heart of Maryland," starring Mrs. Leslie Carter.

Chaplin Date Changed

Charlie Chaplin's "The Circus" will come to the Mark Strand Theatre, New York, on January 7th, instead of on January 14th, as was originally announced.

The same day it will have its European premiere at the Salle Maravaux, Paris. The first week of March "The Circus" will be seen by Londoners for the first time, at the New Gallery Kinema.

Owen Davis Renews

Owen Davis, the dramatist, will write screen plays exclusively for Paramount for the next eighteen months, states Jesse L. Lasky.

BOB KANE TO JOIN WITH DE MILLE STUDIO

A report has it that with the completion of two more films to be made on his contract for First National, Robert T. Kane will definitely sever his connections with First National and allign himself with the Cecil De-Mille studio. Officials at that studio, upon being questioned, refused any details as to his new capacity, but admitted that he was coming into the organization. First National, on the other hand, professed entire ignorance of any new move on Kane's part.

MITCHELLI, COAST 'U' SALES HEAD DIES

Donald S. Mitchell, West Coast sales manager for Universal, died Sunday in the Dante Sanitarium, San Francisco, following a sudden heart attack. Although only 33 years old, he was a veteran Universal sales figure and one of the best beloved men in the organization. His wife was in Honolulu on a holiday trip at the time of his death, but now is rushing back to San Francisco.

This Week at Roxy

"The Girl From Chicago," an underworld melodrama, is announced by S. L. Rothafel for presentation at the Roxy next Saturday, December 17th.

Billy Bitzer Re-elected

Local No. 644 of the I.A.T.S.E. has elected G. W. "Billy" Bitzer to the office of President. Among the other officers elected for the ensuing year were: Walter Scott, 1st Vice-Pres.; Frank Zucker, A. S. C., 2nd Vice-Pres.; Marcel Le Picard, 3rd Vice-Pres.; Frank Gordon Kirby, Treas., and Al. Ansbacher, Sec.

EDITORIAL

Coming Events

INSPIRED, perhaps, by inside knowledge or by the Delphic gift of divination, Brookhart, of Iowa, has foreshadowed the report of the Federal Trade Commission on the recent Conference by his introduction of a bill which puts teeth into the jaws of those Siamese twin bloodhounds "Cease" and "Desist."

The selection of the Iowan insurgent as a standard-bearer seems somewhat fraught with political significance. He is the instigator of action in a group standing aloof from both sides of the Senate. And with his followers he holds the balance of power. To gain his ends he will not hesitate to line up with either faction.

His present action may be precipitate. May be uncalled for. Particularly inasmuch as the knell of block-booking was actually sounded in the Commission's order to Paramount. There have been brief reprieves. There may be more. But block-booking, as practiced, was doomed with the sealing of the order.

Who shall say, however, that the distributing organizations are not entitled to the law's legitimate delays while evolving a method of doing business which shall fulfill the dual requisites of adhering to the order while circumventing the chaos which a sudden upheaval in sales plans must induce? It is scarcely fair to dynamite a business affecting so many millions of citizens and billions of dollars.

Again, the producer-distributor contingent made a sorry showing at the Conference. Either it was inexcusably unprepared, or it was not ready to disclose its hand. In either case, the impression created was not helpful to its cause. It bred no confidence.

It is not impossible to effect changes in the machinery of distribution which will obviate the undesirable features of the prevailing system. That it has not been done before is lamentable. But there is still opportunity to make a virtue of this necessity. There are several plans in the formative stages. It behooves the distributor group to beat Brookhart to the punch. Unless, indeed, it is deemed desirable to permit politics to play battledore and shuttlecock with our industry as it has with others.

Let us hope that a fair and square sales plan will come to light before it is too late. One that will protect all interests. One that is workable. One that is equitable. The last most of all. There musn't be any monkey-business.

"MIKE" SIMMONS Broadcasting M. P. World's "Movie Chat" Station WPCH

Nat Rothstein on "Uncle Tom's Cabin"

Following are the highlights taken from the interview of Nat Rothstein, Director of Advertising, of Universal Pictures Corporation, at station W. P. C. H., Hotel McAlpin, as conducted by "Mike" Simmons in his broadcast of *Moving Picture World's* "Movie Chat."

SIMMONS: About two years ago I had the distinction of broadcasting over this station an interview with Harry Pollard, director of "Uncle Tom's Cabin," who was then in the throes of getting his material together for this photoplay. At that time he told us what he intended to do, how he expected to do it, and other details of production of more or less pertinent interest to moving picture fans.

This evening I have another executive of the Universal Pictures Corp., who is in a unique position, now that the film has been completed and is being shown to the public, to say just how these things that Mr. Pollard had intended to do were really done, how new, unexpected problems were solved, how a stirring epic, not alone in a photoplay but in the making of a photoplay, was enacted, how a veritable romance in personnel organization was established. With Mr. Nat Rothstein present, a gentleman who will give us at first hand the benefit of his observations right at the studio and on "location," we are sure to get an unusual close-up of what actually happened. Folks, meet Mr. Rothstein.

ROTHSTEIN: "How do you do, folks. Let me offer to be your guide in taking you behind the scenes of "Uncle Tom's Cabin."

SIMMONS: Tell us, Mr. Rothstein, something of the details connected with the shooting of "Uncle Tom's Cabin." In such a vast production there must have been huge crowds to be handled, mammoth settings, extensive backgrounds, and so forth.

ROTHSTEIN: There were over 2400 minor players and ensemble atmosphere personalities engaged during the period of this production.

In order to select the necessary footage for the successful showing of "Uncle Tom's Cabin," 977,000 feet of film were exposed.

There are 3531 scenes shown in the fourteen reels of this work. This is almost twice as many as in any other super picture ever made at Universal City.

The biggest order of breakfast food ever sent into action at one time was 12 carloads of 'cornfetti,' a special southern breakfast food. And here is the paradoxical phase of this order. It wasn't used for food at all — but for snow effects. Six hardwood, laminated airplane propellors were worn out during the snow scenes due to the eroding effects of the artificial snow which 'chewed' up the propellors used for propulsive force in driving the 'snow' into the scenes.

The "Uncle Tom's Cabin" company traveled over 26,000 miles on location trips throughout the country. Plattsburgh, New York; Memphis, Tenn.; Greenville and Natches, Miss.; Jonesville and New Orleans, La.; Cairo and Chicago, Ill.; Franklin, Penn., and various points in California, were some of the centers visited to get locale and atmosphere for the scenes shown in "Uncle Tom's Cabin."

SIMMONS: To strike a note of authenticity, I suppose you must have obtained some of the still-existing relics of the period in which the story is staged.

ROTHSTEIN: Yes, indeed. For example: One of the historic 'props' and scenes is that of one of the Mississippi mighty sidewheelers, the old "Kate Adams," on which the boat activities were enacted and photographed. The famous old boat was chartered for nine weeks and rebuilt to conform to the period of the '50's and it was renamed the historic "La-Belle Riviere," which is mentioned in Mrs. Stowe's story. It required fourteen skilled craftsmen, laboring two weeks to fix up the cabinetwork, smokestack plumes, rails and other details of the historic old side wheelers of the Father of Waters.

SIMMONS: Tell us, Mr. Rothstein, something about the securing of atmospheric effects. I understand ingenious devices are often resorted to.

ROTHSTEIN: The unusually beautiful fog effects were obtained by the burning of two hundred tons of lowly, worn out automobile tires; the picture results are most artistic but the aesthetic efforts during the actual filming of these scenes were not so pleasantly received by the nostrils of the brave players enacting the historic characters of the Stowe story.

All the way from the Mississippi forests came fifty bales of Spanish moss to embellish the trees at Universal city in order that this picturesque detail might enhance the verdant scenes and achieve the rich tropical atmosphere. This moss was so arranged as to give the same effect that one views in passing through these southern forests when admiring the filmy lacelike moss hanging like weeping tears over the drooping branches of the forest trees.

In order that the right kind of grass might be in the St. Clare patio, six giant sun arcs were kept burning all night for two weeks to augment the sun's rays and hasten the growth of a plot of grass specially needed for this particular scene.

SIMMONS: How about some data on wardrobe.

ROTHSTEIN: In the wardrobe department there were made and furnished over fifty thousand major pieces of clothing to array the principals and extras in the various scenes. And this garbing and titivating of the personalities enacting the leading characters, as well as the minor and extra people, required 28,000 sticks of grease paint for their respective make-ups.

SIMMONS: I am sure that Mr. Rothstein has opened up an illuminating vista to that rare visualization that stirs the imagination of all movie followers in the making of a film and in this case in the making of an unusual film. I am grateful to him for coming here to entertain us with his "inside" knowledge on the subject and I wish to thank him on behalf of the invisible audience.

ROTHSTEIN: It has been a pleasure to be a go-between, so to speak, between the public and the film base of operations and I merely need add that those of you who are interested to see how these technical points, which I have delineated, have materialized in the finished screen version of Harriet Beecher Stowe's famous story, will get an opportunity to visualize this at first hand in your community. "Uncle Tom's Cabin," as most of you know, is playing at the Central Theatre in New York; it has opened up in Detroit, and will soon gradually cover the country like a carpet. There is a good time in store for you when you see this film. I thank you. Good night.

M-G-M Airs "Love" at Embassy Theatre

On December 20th, Ted Husing of station WPAP will broadcast the entire showing of "Love," Metro-Goldwyn-Mayer's film, co-starring John Gilbert and Greta Garbo, from the Embassy Theatre. A special performance of "Love" will be given, with audience composed of radio critics, newspapers reviewers and motion picture notables. The picture will have the regular orchestral accompaniment.

Husing, who will go on the scene of action "cold," i. e., without having seen the photoplay, will describe in detail the action of each scene as it is unfolded on the screen. Personal messages from John Gilbert, Greta Garbo and Edmund Goulding, director of the film, will be read by the announcer before the picture gets under way.

Gilda Gray, star of United Artist's "The Devil Dancer," who will give air to her deviltry over Station WPCH next Thursday at 6:45 P. M., in an interview with "Mike" Simmons.

Scene from F B O's Jubilee special, "Chicago After Midnight," which was enacted by a group at Station WPCH. Preceding this, Jos. P. Kennedy launched the company's February Grand Jubilee over the air describing the Jubilee releases.

"'THE ANGEL OF BROADWAY' IS PROBABLY ONE OF THE BEST THINGS LEATRICE JOY HAS DONE"

N. Y. Evening World

with VICTOR VARCONI
May Robson *and* Clarence Burton
From a story by Lenore J. Coffee
Directed by
LOIS WEBER
Produced by
DeMILLE PICTURES CORPORATION

"Leatrice Joy rises to lofty histrionic heights."
Cleveland Plain Dealer

"A diverting story that has moments of absorbing drama. Leatrice gives a splendid performance."
N. Y. Evening Journal

"Worked out so logically, so feelingly and the performances by Leatrice Joy and Victor Varconi, as the lovers, are so skilful that the film represents a minor emotional experience. Leatrice Joy is all that she should be as the girl of the night clubs."
New York Sun

"'The Angel of Broadway' is probably one of the best things that Leatrice Joy has done."
N. Y. Evening World

"Miss Joy gives so sincere and consistent a characterization that one finds oneself completely absorbed in her performance."
New York American

"Leatrice Joy has never been seen to better advantage."
New York Morning Telegraph

"Be sure, if you wish to be amused, not to miss 'The Angel of Broadway'."
New York Herald-Tribune

"Miss Joy is charming and she goes through her part competently."
New York Times

"She was never more charming. Leatrice Joy at her best!"
Malcolm Bostwick, Los Angeles Record

"Miss Joy's work is as good as this writer has ever seen her turn in. She throws herself into the part heart and soul and elicits one's sympathies with her understanding portrayal."
Los Angeles Herald

"Leatrice Joy quite outdoes herself. There is real feeling in her portrayal, which she does with a fine sense of acting value."
Exhibitors Daily Review

"Leatrice Joy attains fine dramatic heights."
Moving Picture World

"Miss Joy excelled her own best."
Motion Pictures Today

"An excellent characterization is given by Leatrice Joy."
Zit's Weekly

"Leatrice Joy does the best work we have ever seen her do."
N. Y. Evening Post

"I liked 'The Angel of Broadway' and enjoyed the work of its leading characters, particularly Miss Joy and Victor Varconi."
Rob Reel, Chicago Evening American

"In the role of the cabaret entertainer, Miss Joy did an undeniably outstanding bit of work."
Los Angeles Times

"Leatrice Joy does the best acting of her career."
Mae Tinee, Chicago Tribune

"Should prove an appealing entertainment."
Harrison's Reports

"Miss Joy handed in a well-rounded performance."
Variety

"Lois Weber has done a fine piece of work. An excellent picture, and though we are sent out with our lesson learned, we certainly relish it for its entertaining values."
N. Y. World

"Lois Weber has done a very creditable piece of work."
Chicago Evening Post

Pathé

Pathe 'Chi' Manager Starts Trade Shows for Exhibitors

Giving exhibitors remote from the exchange center a chance to see pictures before they buy, is the policy inaugurated by Manager Harry Lorch, of the Chicago Pathe exchange, in giving trade shows for the benefit of showmen in the southeastern part of Illinois.

Trade shows for exhibitors have long been the vogue in England but the idea has not been used extensively in the United States. Lorch's initial trade show was held at the Apollo Theatre, Princeton, Illinois, and invitations were extended to exhibitors within a radius of 100 miles. The show started at ten-thirty in the morning and continued through the day and evening except for lunch and dinner.

The regular evening performance of the Apollo featured "The Angel of Broadway," Pathe News and a Mack Sennett comedy. Other pictures screened were: "The Forbidden Woman," "The Main Event," "The Wreck of the Hesperus," "Dress Parade," Pathe News, Topics of the Day, Aesop's Film Fables, Mack Sennett comedies, Will Rogers travelogues and Pathe Review.

Lloyd Insures Glasses

What is generally considered the most highly prized pair of spectacles in the world have just been insured for $25,000. They are the property of Harold Lloyd and are the original horn-rimmed frames that first brought him to prominence in pictures.

New F. N. Exchange Open

Thomas A. Burke, manager of First National's Minneapolis branch office, has moved the exchange into its quarters in the new building at 1101 First Avenue, North.

THE MOVING PICTURE THEATRE MANAGERS INSTITUTE

offers its course in

THEATRE MANAGEMENT

TRAINING IN

ADVERTISING
SERVICE
EXPLOITATION
MANAGEMENT
THEATRE TECHNICS

Intensive training by staff of expert instructors in modern theatre business combined with the art of showmanship. Big opportunities in the theatre field for trained men.

Winter session begins Jan. 16th, 1928. Applications for enrollment now.

SEND FOR CATALOG

MOVING PICTURE THEATRE MANAGERS INSTITUTE, Inc.
135 W. 44th st. New York City

Sennett an Inventor

Mack Sennett has originated what he claims is the only submarine camera in existence. The camera is attached to a periscope arrangement which can be sunk in the monster new tank which is being installed on the Sennett lot. The tank will be 150 feet long, 75 feet wide, and 25 feet deep and is for the express purpose of filming under water scenes

BRANDT, COHEN TO HOLLYWOOD

Joe Brandt and Jack Cohn, president and treasurer respectively of Columbia Pictures, left for Hollywood for a series of important conferences with Harry Cohn, vice-president in charge of production. This will bring together on the West Coast for the first time the three executives who started Columbia Pictures Corporation eight years ago.

The carrying out of pretentious plans for the completion of the current program and the producing schedule now being lined up for the coming year are among the matters to be considered. A decision will be reached regarding a number of stars and directors now under consideration for the current and future programs.

Warner Entertains 1300 Orphans, Dec. 11

Thirteen hundred orphans were entertained Sunday, Dec. 11, at a special performance of "The Jazz Singer" at the Warner Theatre. They were the guests of H. M. Warner, president of Warner Bros. These children are from the Hebrew Orphan Asylum in New York, the Hebrew Orphan Asylum in Brooklyn and the National Orphan Asylum in Yonkers.

First Vitaphoned Trailer

Sound has been incorporated in a trailer for the first time by Warner Bros. who now have this accessory ready for use in connection with "The Jazz Singer."

Fan Mags. in Para. Bldg.

Motion Picture Publications, Inc., has taken a ten year lease, involving a total rental of nearly $200,000.00 with the Paramount Broadway Corp. After December 19th, the editorial and business offices of "Motion Picture" and "Classic" will be located on the 13th floor of the Paramount Building.

Notables at Roxy

Viscount Willingdon, the Governor-General of Canada, and his wife, were entertained at luncheon by Roxy in his private suite of offices at the theatre.

Chicago suburban exhibitors who attended Manager Harry Lorch's trade showing at the Pathe exchange. They don't have to buy "sight unseen" out there any more. The idea is proving regular.

Vocafilm Sales Rights Taken For A Fourteen Year Period

The Vocafilm Distributing Corp., has consummated a deal with the Vocafilm Corp. of America, in which the distributing company takes over the exclusive rights to the sale of all Vocafilm instrumentation and synchronized motion picture and sound presentations.

This arrangement is for fourteen years. The deal was concluded by Vice-president and General Manager, A. J. Nelson, of the distributing firm, and President David R. Hochreich, W. Harry Williams, Chairman of the Board of Directors and Attorney Jacob M. Mandelbaum, General Counsel for the Vocafilm Corporation of America.

Arrangements for physical distribution are now in progress and negotiations are under way with several national distributing companies. Vocafilm instrumentation and programs will be available for theatres immediately following the first of the new year.

Acts are now under contract to assure forty weeks theatre programs.

Maria Corda, star of First National's "The Private Life of Helen of Troy," gets an audience with the world's most public Mayor, Jimmy Walker.

Tax Cut in Canada

Ottawa — Because of increased revenue from the Amusement Tax in the Province of Ontario during the fiscal year ending Oct. 31 and despite the abolishment of the tax on tickets up to 25 cents, Premier G. Howard Ferguson has promised that there will be a further reduction in the tax on theatre tickets when the Ontario Legislature meets next Feb., affecting tickets from 25 to 50 cents.

Exhibitors Asked For Tryon Slogan

Seeking a slogan for Glenn Tryon, Universal has offered all theatre employees in the United States and Canada a chance to find it and win the prizes for it. The first prize consists of $50.00; the second, $15.00; third, fourth and fifth, $10.00 each; and eleven prizes of $5.00 each. The rules follow:

1. Slogans must consist of one sentence — the shorter and snappier the better.
2. The slogan must "get over" to your patrons the new, unique and "different" personality of Glenn Tryon.
3. The contest opened November 19th and will close on December 24th.
4. Contestants are limited to six slogans each.
5. In the event of a tie the entire amount of the prize involved will be paid to each contestant.
6. This contest is limited to exhibitors and employees of theatres in the United States and Canada.
7. Judges: P. D. Cochrane, Paul Gulick, Nat. G. Rothstein of Universal Pictures Corp., and Maurice Kann of "The Film Daily."
8. Address all entries to Nat. G. Rothstein, Director of Advertising and Exploitation, Universal Pictures Corp., 730 Fifth Avenue, New York City.
9. Be sure to include your own name, your theatre name and address.

Davis, F. N., Seattle Mgr.

L. E. Davis, formerly First National manager at Portland, is now manager at Seattle.

"STREETS of SHANGHAI"
BY JOHN FRANCIS NATTEFORD
WITH PAULINE STARKE
AND
KENNETH HARLAN-MARGARET LIVINGSTON
EDDIE GRIBBON - JASON ROBARDS
SOJIN - ANNA MAY WONG
DIRECTED BY LOUIS J. GASNIER
A ROMANCE OF THE MYSTERY CITY OF THE ORIENT
ONE OF THE 24 GEMS FROM TIFFANY-STAHL
TIFFANY-STAHL PRODUCTIONS INC.
The Better Entertainment
JACK SAVAGE
TIFFANY-STAHL PRODUCTIONS, INC.
M.H. HOFFMAN, VICE PRES.
1540 BROADWAY
NEW YORK CITY

Margaret Livingston, star of Fox's screen success, "Sunrise" who elicited the highest praise for her performance.

"Filmite," "Filmedor" Widely Merchandised

Movieads, Inc., announces the wide marketing of "Filmite" and the "Filmedor." The former, a new film cleaner, is the invention of J. Frankenberg, long identified with Capitol Machine Company.

It is said of "Filmite" that whereas maximum test run on continuous machines has shown not over 800 runs for a film, similar stock, treated with "Filmite" were exhibited as high as 4,600 times.

"Filmedor" is claimed to be an ideal apparatus for cleaning and polishing films, in which "Filmite" is employed as the active cleaning and preserving agent. It is built to take either 35 or 16 mm. film, cleans and polishes film with one operation handling a thousand feet in less than ten minutes, at an approximate cost of four cents per thousand feet.

Trop With Capital Corp.

J. D. Trop has resigned his position as Eastern representative of Sierra Pictures and has joined William M. Pizor as general manager of The Capital Production Exporting Co.

"Moon of Israel" Booked

"Moon of Israel," F B O's special, has been booked by the Pantages Theatre, Fort Worth, Texas, for a week's run at an early date.

Tiffany-Stahl Denies L. B. Mayer Affiliation

Spiking rumors to the effect that Louis B. Mayer is expected to become affiliated with the Tiffany Stahl organization, M. H. Hoffman, Vice President and General Manager of the company, said:

"This is one case where the old 'smoke and fire' adage won't hold because there isn't even a whisp. Whereas we admire Mr. Louis B. Mayer as a man and as an executive, there would be no good reason or advantage for any of the parties in such an affiliation.

"The Tiffany-Stahl company as it now stands has all the necessary elements that spell success. Mr. L. A. Young, its president, one of the wealthiest and most able business men in the country, is well able to supply finance and good business judgment. John M. Stahl, who needs no introduction to the trade or public as a genius in direction and production, is well able to cope with production problems."

Hoffman is in executive charge of the company and is supervising distribution and exploitation.

Gurney, Manager of "The Godless Girl"

E. O. Gurney, until recently treasurer of the DeMille Pictures Corp., has been made production manager of Cecil B. DeMille's personally directed productions. Gurney will start in this capacity on DeMille's forthcoming production, "The Godless Girl," Jeanie Macpherson's screen story, camera work on which is scheduled to commence immediately.

New Screen Credit

In Charlie Chaplin's new comedy, "The Circus," coming to the Mark Strand Jan. 7th, there is an innovation in the form of screen credit to the "musical interpreter," Arthur Kay, who is conductor of Sid Grauman's Chinese Theatre in Hollywood.

Fink Quits Schwartz

J. D. Fink has resigned after eight years of active service as General Manager of the A. H. Schwartz Circuit which operates 16 modern two to three thousand seat houses.

M. H. Hoffman, Vice-Pres. and General Manager of Tiffany-Stahl, denies Mayer tie-up.

"Gorilla" Booked Over Nathanson Can. Chain

Returning from Toronto, A. W. Smith, Jr., Eastern and Canadian sales manager for First National, announces the closing of "The Gorilla," over the Nathanson Circuit in Canada, beginning Christmas week. A contract was also closed covering the Canadian showings of the Constance Talmadge picture, "Breakfast at Sunrise," to begin immediately. Arrangements were completed for the first Canadian showing of "A Texas Steer," at Pantages Theatre, Toronto, early in January.

LIEBER GIVES PRIZES TO F.N. CONTESTANTS

Robert Lieber, First National's chairman of the board of directors, has awarded the prizes which he had bought for presentation to the leading managers and salesmen in the McGuirk Month Drive. The winners are:

G. L. Sears, Cleveland exchange, who ranked first among the exchanges, received a Longine wrist watch, inscribed: "G. L. Sears from Robert Lieber-1927." A. Gorman, manager of the Montreal exchange, ranking second, received a Hamilton wrist watch with a similar inscription.

J. H. Briggs, of the Montreal branch, was the leader among the salesmen. He received a Hamilton wrist watch. Gerald Hoyt of the St. John branch, second among the salesmen, was given a traveling bag. J. B. Magann, of the Boston office, third among the salesmen, received a bag.

"Jazz Singer" Debut For Eight Cities

"The Jazz Singer" will have openings in eight big cities before the first of January, bringing the total of engagements throughout the country to eleven. On Dec. 24, the picture will have its west coast premiere at the Criterion in Los Angeles. On the same date it will go into the Madison in Detroit, the Globe in Kansas City and the Grand Central in St. Louis.

On December 30th first presentations of "The Jazz Singer" will be given at the Garden in Milwaukee, the Blue Mouse in Seattle, the Blue Mouse in Tacoma, and the Blue Mouse in Portland.

Showmen Pledge Co-operation With FBO's Grand Feb. Jubilee

Evidence that FBO's Grand February Jubilee is receiving the enthusiastic co-operation of showmen throughout the country is attested to the letters that are pouring into the offices of Joseph P. Kennedy, president of the company.

J. E. Coston, manager of the Coston Booking Circuit of Chicago, writes:

"We will be pleased to help make February, which has been designated as Kennedy Jubilee Month, a success by giving you all the available time possible.

"This is in appreciation for the constructive work as well as the remarkable box office pictures such as 'Great Mail Robery,' 'The Harvester,' and 'Clancy's Kosher Wedding' already released, and 'Chicago After Midnight,' 'Little Yellow House' and 'Coney Island' to come, which proves indeed that Mr. Kennedy has accomplished much in the short time he has been connected with the film industry."

J. Miller, president of the Exhibitors' Association of Chicago, said:

"As a tribute to a comparatively new, but outstanding executive in the film business, I will gladly do all I can to make Joseph P. Kennedy Anniversary Month in February a real tribute to a Real Man."

Reading from left to right are S. M. Kureshi, who distributes FBO pictures in India, William Scott, FBO representative in that Country, Mrs. Scott, and M. F. Rohilla.

THE PRODIGAL SON RETURNS

of vital importance to every exhibitor playing news reels

New York, Oct. 21, 1927

MR. WILLIAM RAYNOR, *Manager*
Pathe Exchange, Inc.
1600 Broadway
New York

Dear Mr. Raynor:

Your Milton Kronacker has no doubt informed you that I had fallen for the high-powered gab of a salesman with a new News Reel, and had quite made up my mind to worry along this year without the PATHE NEWS. Call me disloyal, a deserter, if you will, but those boys had a fine bag of tricks and I fell for it. You know the Prodigal Son returned and while I do not expect you to serve any well-fed veal, I want to come back to the News Reel I started with thirteen years ago, and I will autograph the dotted line as soon as Milt calls on me.

Salesmen are all fitted with whirlwind motors this year, but it was not a sales talk that caused me to see the light. No, nothing like that. It was a mere patron who put me wise to myself. Handed me a tip that is worthy of consideration. He said: "I certainly miss PATHE NEWS and would like to see it back on your screen." While the said mere patron was wholly innocent of the effect his chance remark made on me, it was, nevertheless, convincing.

My customers will have PATHE NEWS again. I think it behooves me to run the News the fan knows.

Very truly yours,
Wm. F. Burke, Manager,
MECCA ENTERPRISE, INC.

Pathé News

SEES ALL KNOWS ALL

18 EXCELLENT PICTURES 1927-28

SAMUEL ZIERLER presents

CLAIRE WINDSOR

-in-

Satan and the Woman

a drama of emotion

Excellent PICTURES CORPORATION

SAMUEL ZIERLER president

NEW·YORK

W. P. GRAY, CIRCUIT OWNER OF 150, DIES

Los Angeles. — William P. Gray, prominent New England motion picture theatre executive, died unexpectedly at his Beverly Hills home at the age of 50. He was President of the Maine and New Hampshire Theatres Company. He controlled or operated upward of 150 theatres in Maine, New Hampshire and Vermont, besides all of the Paramount theatres east of New York, including twelve in Boston.

Gray began his theatrical operations at Portsmouth, N. H., about twelve years ago, in a small hall, trying the combination of motion pictures and dancing.

He soon removed to Lewiston, where he took over a good-sized hall. He rapidly extended his field until he controlled all the theatres here. Then he began to take over theatres in several New England States.

Legal Battle For Fight Film Rights

Cincinnati. — A legal battle to obtain the right to exhibit the Tunney-Dempsey fight pictures in Ohio was started in the State Supreme court, Columbus, Ohio, by Frank Mantell who filed an appeal in the court asking reversal of the action of Director of Education, J. L. Clifton, in refusing to censor the fight films, so they might be exhibited in this state, and also for an order directing that the pictures be censored. Mantell's petition charges that the director of education and the censor board exceeded their discretionary powers in refusing to censor the pictures.

'Speedy' Campaigns Pour in on Lloyd

Selling campaigns for "Speedy" are said to be pouring into the Lloyd offices in New York as a result of the recently announced contest among exhibitors, advertising and publicity men for the best method of selling the newest Harold Lloyd production to the public. The contest closes December 26 and no suggested campaigns posted after midnight of that day will be considered.

Paramount Stars Win in Popularity

In a contest recently conducted in Australia, by the Melburne Star, Richard Dix led the field with 102,667 votes. Harold Lloyd was a close second, and ranking just behind the leaders were five other Paramount stars, Clara Bow, Bebe Daniels, Adolphe Menjou, Pola Negri and Wallace Beery.

Film Bldg. Ready Feb. 1

The Film Building, designed and erected for the picture trade, is nearing completion at 321 West 44th Street and 322 West 45th Street, according to Lee A. Ochs, who will act as agent. It will be ready for occupancy Feb. 1.

Leo Brecher, popular operator of New York neighborhood theatres, who this week celebrates the tenth anniversary of the Plaza on 59th St. & Mad. Ave.

Orpheum New Plan Books Gotham First

The Orpheum Circuit's change to a "combination" policy will find as one of the first screen productions, if not the very first feature picture to be offered on the Orpheum's screen, "The Cheer Leader," the recently released college comedy-drama from Gotham Productions. "The Cheer Leader" has been booked first for the Orpheum Denver and with other Orpheum houses included in the schedule.

"Wings" for Midnite Shows

A. Griffith Grey announces special midnight showings of "Wings" for New Year's Eve and New Year's night.

Foreign Flashes

Paris. — A law suit of considerable importance was recently brought before the German Sheriff's Court at Cassel. A professor in this city bought a home cinem for the purpose of showing some scientifi films in his lodgings. He asked a neighbor, a locksmith, to project the films This man, however, did not know how t handle the winder, the film fell to th floor and immediately caught fire. Th locksmith was accused of careless arson but was acquitted by the Court. Th Court, instead, fined the manufacturin company, because it had not advised it buyer in its prospectus of the danger o the resistance. In German film circles i is felt that this Sheriff's Court decisio lacked justice, as a learned locksmit should have known that resistance i movement develops heat.

Berlin. — The Government Commission er's report on the Phoebus Film affair and their connection with the Militar Ministry, will be dealt with in the Ger man Reichstag, and the results of th Government inquiry will be made public

Belgrade. — Yugoslav motion pictur owners held a congress recently here. Dr Aranitzki, or Zagreb, the referee, reporte on the activity of the theatre owners' as sociation and rendered account of its las meeting, when members present protested unanimously against the heavy state an municipal taxes and decided to threaten the Government with the closing of thei theatres if these taxes were not reduced It was further decided to send a delega tion of theatre owners to the Minister of Finance, Interior, and Public Instruc tion, in order to advise them of the whol motion picture situation in Yugoslavia.

Berne. — Latest estimates place th amount of capital invested in the cinem in Switzerland, both premises and equip ment, at Frs. 40,000,000 ($7,700,000). C this amount approximately Frs. 4,000,00 ($800,000) are invested in film bookin agencies. The operating and bookin branches of the industry furnish employ ment to 350 persons, and the cinema themselves require the services of 1,63 persons. The total seats in the Swis cinemas number around 70,000. Of th 285 cinemas in Switzerland, 106 exhib daily, 149 exhibit two or three times pe week and 30 exhibit only occasionally Twenty of these last are itinerant, mov ing about among the small country town

E. Bruce Johnson Back; Buys "Jest" for F. Nat'l. to be Made in England

Upon his arrival from Europe, E. Bruce Johnson, First National's Vice-President in charge of foreign affairs, announced the purchase of the screen rights to Sam Benelli's stage success, "La Cena delle Beffe" which, under the title of "The Jest," starring Lionel Barrymore and John Barrymore, ran over two years on Broadway.

The screen rights have been brought with the plan to make the production through First National's British unit, states Mr. Johnson.

Benelli is one of Italy's foremost authors and playwrights. Johnson brought with him prints of the first German and British films to be made by his company, "Dancing Vienna," and "Confetti."

"Man Crazy" at Strand

"Man Crazy," with Dorothy Mackaill and Jack Mulhall in the leading roles, is the feature picture at the Mark Strand this week.

E. Bruce Johnson, First National Vice-pres., charge of foreign affairs, greeting H. A. Bandy, on his return from abroad.

A Powerful Drama of Underworld Love in 'Frisco After Dark

"Built For The Box Office"

GOTHAM PRODUCTIONS

SAM SAX *presents*

PERCY MARMONT

in

San Francisco Nights

Adapted from "The Fruit of Divorce" by Leon De Costa

With

MAE BUSCH **TOM O'BRIEN**

and superb cast including

ALMA TELL :: GEORGE STONE :: HOBART CAVANAUGH

Directed by **R. WILLIAM NEILL**

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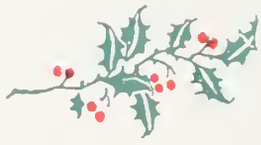
BOWERS COMEDIES
LARRY SEMON COMEDIES
TUXEDO COMEDIES
With Johnny Arthur
MERMAID COMEDIES
(Jack White Productions)
CAMEO COMEDIES
LYMAN H. HOWE'S
HODGE-PODGE
OUTDOOR SKETCHES
by Robert C. Bruce
FELIX THE CAT CARTOONS
by Pat Sullivan
CURIOSITIES
The Movie Side-Show
Produced by Walter Futter
KINOGRAMS
The News Reel That Tops the Field
CARTER DeHAVEN
in Character Studies
McCALL COLOUR
FASHION NEWS
with Hope Hampton

TO YOU.... *The Merriest of Christmases and Most Prosperous of New Years*



For twelve years, I have had the privilege of wishing the motion picture exhibitors of America a Merry Christmas and a Prosperous New Year.

And each succeeding year, these wishes have been realized with increasing fullness. Year after year, the Christmas Season has brought our industry to the close of an epoch of new progress and new prosperity. So glowing have been the fade-outs of Old Years, that high hopes for the New have been far removed from the usual holiday platitudes, and anticipations of things better and finer have been cherished as certainties.

Nineteen hundred and twenty-seven has been a year without parallel for exhibitors and producers alike. The Merriness of our Christmas is assured; for it comes at the end of a twelvemonth of unprecedented progress. We enter into the Yuletide Season with a sense of having brought motion pictures nearer to that goal which we never shall acknowledge having reached. And, with the promise of a past so unique in its achievement, we move on into 1928, knowing that the industry will conquer new kingdoms and wishing each other a full share in the treasures to be won.

E W Hammons

PRESIDENT

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, *Inc.*

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

LITTLE PICTURES with the BIG WALLOP

HAMMONS ANNOUNCES STRONG EDUCATIONAL JANUARY LIST

WITH VARIED PROGRAM of comedy and novelty subjects including the first of the new series of Bowers Comedies, Educational is offering an attractive line-up of one and two-reel releases for the month of January. There are six two-reel comedies eight one-reel comedies, novelty and scenic pictures and teen Kinograms releases on the month's program.

"There It Is," the first comedy Charley Bowers has made with his magic process for Educational, will be released on January 1. It shows Bowers in the leading role — that of a burlesque Scotland Yard sleuth. In addition, there is an inanimate character called McGregor, and "It," a strange type, portrayed by Buster Brody; Kathryn McGuire is the leading lady, while Melbourne McDowell plays the heavy. Using some of the various tricks he has in his bag, Bowers has made a rather elaborate and intensely interesting laugh picture. He and his staff have installed all the machinery needed to make these remarkable pictures at the Educational Studios, and the result is to be found in this remarkable comedy. H. L. Muller photographed and directed the production.

On the same date, Larry Semon's new comedy, "Dummies," also is to be released. Semon, with a large and capable cast, has built a comical story around the adventures of an entertainer in a medicine show. He is seen as the entertainer and hero of the many thrilling exploits. Semon also directed the picture.

Al St. John, long a favorite with comedy lovers over the world, returns after a brief vacation in "Racing Mad," a Mermaid Comedy which, as the title indicates, is a story of automobile racing. Al is cast as the heroic racing driver who overcomes all obstacles (even if he has to fly over them) to win the race and the girl — Estelle Bradley. The principal supporting roles are played by Phil Dunham, Glen Cavender and Spencer Bell.

Dorothy Devore portrays one of her favorite characters in "Cutie," her new starring vehicle for the month. The petite comedienne is shown as a young bride who dresses up like the baby sister of her husband in an effort to prevent his disinheritance during the visit of a wealthy uncle. Earl McCarthy is her leading man while Kathryn McGuire plays one of the principal feminine roles. Norman Taurog directed.

Johny Arthur Comedy

"Wildcat Valley," the new Tuxedo Comedy featuring Johnny Arthur, presents the former stage comis, in one of his typically fine characterizations. He is shown as a spineless mountain youth in the hills of old Tennessee where the tough neighborhood boys and rival clansmen make life miserable for him. His change from a spiriteless mollycoddle to a fighting mountaineer forms the basis of the story. Charles Lamont directed.

"High Strung," another Mermaid Comedy, featuring Jerry Drew in a thrilling fast-action comedy having to do with a society burglar, a hypnotist and a slightly unsteady pleasure seeker. Estelle Bradley is the leading lady. Robert Graves plays the villain. Mark Sandrich directed.

Three Cameo Comedies are on the month's program. Monte Collins is featured in "Fall In," a travesty on Indians and gold prospectors, and also in "Wedding Slips," a thrilling tale of gypsies, an ape and a wild automobile ride. Wallace Lupino has the feature role in "All Set," a funny tale of married life and a troublesome brother-in-law.

Felix the Cat Cartoons

Two Felix the Cat animated cartoon comedies from the famed Sullivan Studios will be released during the month. "Felix the Cat in the Smoke Scream" and "Felix the Cat Draggin' the Dragon" are the titles of these two highly interesting and imaginative cartoon comedies.

The new Lyman H. Howe's Hodge-Podge subject, "Recollections of a Rover," is up to the high standard maintained in this series.

"Dog Days" - "The Sun and the Rain," the Robert C. Bruce Outdoor Sketches, gives a most entertaining close-up of two dogs at play at various seasons of the year together with an excellent view of the effect of the sun on rain clouds.

"New York's Sweetheart," the Curiosities release compares the present-day scenes, habits, fire department, and other well-known New York objects with those of twenty or more years ago. The extremely interesting subject matter has been handled with skill and rare judgment.

Kinograms news reel will have two releases twice each week.

Johnny Arthur Up In The Air; Is A Pilot!

Johnny Arthur, who is featured in Educational-Tuxedo Comedies, has become one of Hollywood's most rabid aviation fans during the past summer, and this week saw him at the "stick" in his first solo flight. The comedian became interested in flying a few months ago, when he flew from Los Angeles to San Francisco during the run of his play, "I Love You," in the bay city. Since then, Johnny has flown over most of the commercial air routes out of Los Angeles and has taken a course in aviation instruction which fitted him for his first flight alone.

Arthur expects to continue his studies until he is granted a pilot's license.

E. W. Hammons, President of Educational, who has mapped out a splend'd showmanship line-up for next month.

Mintz Re-signs With Paramount

CHARLES B. MINTZ, head of the Chas. B. Mintz Producing Company, making two-reel featurettes for distribution through Paramount, has signed a fresh contract, it was learned yesterday, under the terms of which he will continue to deliver to, and release his featurettes through Paramount, for a further period of one year following the ending of the present contract. Under the existing contract it is understood that Mr. Mintz has four more pictures to deliver.

This settles a rumor that has been current for several days, to the effect that Mintz has been far from satisfied with his Paramount contract. It is understood that Mr. Mintz is en route to Hollywood to take up details of production with his production heads on the Coast, but a definite statement that no difficulties had arisen between the producer and the distributor seems now to be in order.

A Hal Roach Comedy

Charley Chase's next Hal Roach comedy, under the M-G-M trade mark, has been titled "All For Nothing." In this, which is said to be one of the brightest offerings of his career, Chase is supported by Priscilla Dean and Edna Marian. James Parrott directed, under the supervision of Leo McCarey.

Viola Richard Cast

Viola Richard has been cast in the leading feminine role in Hal Roach's next Max Davidson comedy, yet untitled. Spec O'Donnell is also of the supporting cast. Hal Yates is directing. Leo McCarey supervising.

Charlie Chaplin in "Sunnyside" A Pathe Release December 25

CHARLIE CHAPLIN in a revival of one of his funniest comedies, "Sunnyside," attracts attention to the Pathe short feature program for the week of December 25th, which also lists "Love in a Police Station," Mack Sennett comedy; "The Junk Man," current Aesop Film Fable; the eighth chapter of the Pathe serial, "The Masked Menace;" Pathe Review No. 52; "Bucking the Handicap," a Grantland Rice Sportlight release; Topics of the Day No. 52, and Pathe News.

"Love in a Police Station" is a Mack Sennett comedy featuring Madeline Hurlock and Eddie Quillan under the direction of Earle Rodney.

"The Junk Man" is an Aesop Film Fable release of the animated cartoon comedy series which is up to their usual standard.

Pathe Review No. 52 presents: "The Rider of Death Avenue; "Lilies, Serpents and Hobgoblins:" pothographs taken by Arthur C. Pillsbury, famous naturalist, in Pathecolor of Hawaii's rare pond lilies and ferns and "Bazaars of the Black Empire:" Addis Abeba, capital of Africa's only independent empire.

"Bucking the Handicap," a Grantland Rice Sportlight release produced by John L. Hawkinson, shows that the gameness of the game is in bucking the handicap.

Bowers Starts Second

Charley Bowers has started production work on the second of the comedies he is making for Educational Film Exchanges, Inc. A sequence on an ostrich farm, in which thirty of the big birds will have a part, will give Bowers plenty of opportunity to use the secret and trick photographic process for which his comedies are famous. H. L. Muller, who was responsible for the direction of the initial fun vehicle, "There It Is," is directing.

Lane As Gladiator

Lupino Lane is making another of his highly popular costume comedies at the Educational Studios. This time the former Follies star will be seen as a gladiator in the days of Nero. Anita Garvin has been cast as a Cleopatra-like vamp in the picture. Wallace Lupino, brother of Lupino Lane, has the principal male supporting role.

Ham's Forward Pass

Lloyd Hamilton will be a football player in his next starring comedy for Educational, which Norman Taurog will direct. Hamilton is getting in shape for some of the though gridiron scenes which feature the production. Taurog has directed Lloyd in all of the comedies in which he has been starred this season. This director-star combination seems to be a happy and successful one, for it has resulted in some of the best comedies Hamilton has ever made.

Max Davidson's Next

"Pass The Gravy," is the title bestowed upon Max Davidson's newly completed Hal Roach comedy for Metro-Goldwyn-Mayer release. This will mark the first screen appearance of Gene Morgan, popular stage comedian, under his long term contract recently signed with Roach. Martha Sleeper and Spec O'Donnell are also in the cast. Fred Guiol directed, under the supervision of Leo McCarey.

IT'S A WOW, AND A WALLOP, AND — When you see "Young Hollywood," the Pathe two-reeler made by these little stars, the children of some of Screendom's greatest stars, you'll know what we mean. The "director" is Eric Van Stroheim, Jr., and the group includes Newton Hall, Barbara Denny, daughter of Reginald Denny; Mary Desmond, daughter of William Desmond; Tim Holt, son of Jack Holt; George Bosworth, son of Hobart Bosworth; Eileen O'Malley, daughter of Pat O'Malley, Nancy McKee, and Mike McCoy, son of Col. Tim McCoy.

Any showman will tell you that his folks identify Billy Dooley, Educational's star in "Wild Wallopps" because of the sweet girl company he always keeps in these Christie Comedies. Billy is always surrounded by a bevy of beauties.

NEW SERIES IN PATHE REVIEW

S. BARRET McCORMICK, Editor of Pathe Review, has lined up several distinctive novelties for the coming year's subjects which will give added interest to the already popular magazine reel.

Fontaine Fox, creator of the Toonerville Trolley, the Skipper, Aunt Eppie Hogg, and other cartoon characters of national circulation, is interviewed by the Pathe Review camera in issue No. 1 of the 1928 series. The noted cartoonist is shown at home with Mrs. Fox and their two young daughters, playing golf and in his studio drawing his pen creations. The story ends with a bit of animation which features the Trolley and some by-play between Mr. Fox and the Skipper.

Later on there will be interviews with other famous artists who have created universally known comic characters and these will be treated in much the same manner.

Famous English and American authors will be featured in another new Pathe Review series, the first appearing in issue No. 3. This camera interview is with Charles Francis Coe, author of "Me, Grangster."

The exploitation possibilities of these Pathe Review series are obvious and exhibitors will find newspapers running the comic strips featured only too willing to co-operate in the way of publicity; while the author series is a "natural" for bookstore exploitation.

The Band Strikes Up For Chase's Comedy

For the past three days, the seventy-five piece 160th Infantry Band has been going through its paces, marching and countermarching to its own dulcet strains at the Hal Roach studios, as part of Charley Chase's new starring vehicle for M-G-M release.

The well-known band, however, has been a bit comouflaged, appearing in daring red uniforms, as a part of an enormous political rally. It seems that Chase is running for mayor, and things political are in a great ferment.

Edna Marian appears as Charley's leading lady, and Eugene Pallette also has a prominent role. James Parrott is directing, under the supervision of Leo McCarey.

Little Feature Reviews

"Bare Fists"

Universal — Two Reels

This is a two-reel Western featurette, with Jack Perrin starred, and given ample support in one of Perrin's best features. Jerry masters, of the Northwest Mounted, is roped by two outlaws whom he is pursuing. Believing him secure, his captors hurry to the cabin of Poiret, the trapper, for a rendezvous with Lemaire, their outlaw leader. They compel the trapper's daughter, Marie, whom Lemaire desires to marry, to hide them. Jerry frees himself and overtakes the fugitives at Poiret's. With the assistance of Marie he hides them and Lamaire, who soon arrives, is thrown off the track. Jerry follows him to a cabin where he is again attacked by Lemaire's accomplices and bound. Starlight, Jerry's faithful horse, breaks his way into the cabin and releases Jerry, who follows Lemaire back to Poiret's cabin, arriving just in time to save Marie from Lemaire's unwelcome advances.

The $24 Island

Pathe — One Reel

This novelty short feature photographed by Robert Flaherty, should prove a great asset on any program. The title obviously refers to the island of Manhattan which the Indian swapped for $24 worth of prewar stuff and some odds and ends thrown in for good measure by the big-hearted Dutch.

It shows various shots of the stupendous building operations in New York, the tall, new buildings, the rivers, and so on. The Roxy presentation used the picture as a background for a "sidewalks of New York" act in which various types crossed the stage, and which ended in a dancing ensemble.

The tittle suggests various exploitation angles, a school essay contest on New York, the $24 Island, or one.

"Fall in"

Educational — One Reel

This is a western comedy, given a novel touch, with Monte Collins featured, assisted by Lucille Hutton and Jack Lloyd. It goes back to Covered Wagon days — when a man didn't have to give up his seat (in a bath tub) to a lady, as one of the titles point out. An attack by redskins on the party is interrupted by castor oil carelessly spilled in the food, and a sequence in which a bent gun-barrel is the slender thread on which the story moves is well done, and has its laughing moments. A good booking, we believe.

"A Case of Scotch"

Universal — Two Reels

Andy, Min and Chester Gump do their bit toward making this Scotch story a genuine booking from every angle. They ride to a real estate development, and nobody pays any fare, when the chauffeur of the big bus discovers that it is a Scotch Club on a day's outing. Andy wrecks the bus, and escapes to the beach, where his antics with the bathing girls is quickly interrupted by Min. The latter tries her hand at numbers, and Chester, with a mirror, reflecting the sun, lights up Min's numbers, and she wins. The concessionaire believes he has been bilked, and pursues the Gumps, who escape via, a big rubber frog, which, when blown up, acts as a balloon to carry the Gumps home. Lots of quick action stuff, and sizes up like a good booking.

Larry Semon in Dummies

Educational — Two Reels

Larry Semon has the assistance of Marie Astaire, Jimmy Donnelly, Willie and Paul Dennis in putting this funney one over. The action takes place in the portable tent of a patent medicine man who hires Larry and Marie to boost sales in their own various ways. A barrage of eggs lightens the gloom of the theatre for a while, during this showing, and a return, for the second reel, of Larry to a sequence in which he swings from a high platform to other platforms reminds us of some of Larry's first comedies for Vitagraph. This is an I. E. Chadwick production, and one that merits the attention of every showman. It's Larry, just as your folks know him and like him.

Buster's Chance

Universal — One Reel

Buster Brown takes Mary Jane out in his goat cart. Gustave, his rival, beats his time with a shiny baby auto and gets the girl. Buster hangs tin cans in front of the goat for bait, makes better speed, and wins back the girl. Mrs. Brown is giving a seance for her friends. The spirit medium and his supporters are crooks. They turn out the lights and the spirits snatch a string of pearls from one of the women. The kids, who have sneaked in, see the robbery. When the spirits of the departed are called for, the kiddies amaze the medium by impersonating their ancestors. The party is thrown into a furore and the robbers are captured. You'll like this one.

Young Hollywood

"YOUNG HOLLYWOOD," the Pathe comedy enacted by a cast comprising the sons and daughters of famous screen stars, proved an instant "hit" and a complete success from every point, when shown in the Mark Strand on Broadway this week. The picture got away to a good start at the Saturday change, on December 10, and hundreds of women in the audience exclaimed in surprise when they saw little Billy Reid, son of the late Wally Reid, and other clever juveniles, walk into the picture.

Rarely does one see an odd bit, of this character, demonstrate the public satisfaction so thoroughly. The players include Newton Hall, Erich Von Stroheim, Jr., Barbara Denny, daughter of Reginald Denny; Mary Desmond, daughter of William Desmond; Tim Holt, son of Jack Holt; George Bosworth, son of Hobart Bosworth; Eileen O'Malley, daughter of Pat O'Malley; Nancy McKee, and Mike McCoy, son of Col. Tim McCoy.

Credit for the presentation goes to Madeline Brandeis, and the direction is by Robert T. Hornby.

Young Von Stroheim is a striking "copy" of his distinguished daddy, and his work as the director of the picture (within the picture), is an equally striking take-off of his father's style, at moments. Young McCoy wins "comedy honors" in this comedy, the scenes of which are laid in and about the Film Capital, and breathes the atmosphere of the studios. Most of the "shots" were made in the Metropolitan Studio. Your folks will relish this one. — HAST.

4,000

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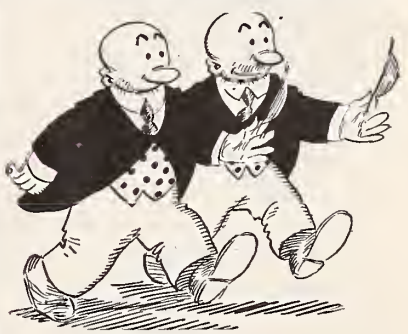
MIKE and IKE

COMEDIES



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Little Feature Reviews

"Broncho Buster"

Pathe — One Reel

This is one of the Aesop series, in which Old Farmer Al takes on Burton Broncho for a bout. Al's training — calisthenics, rope-skipping, shadow boxing, bag-punching and electric horse riding — is quite adequate for the coming event. Burton Broncho, wild man oot the plains, also goes through a thorough conditioning. The animals are all on the alert when the contest starts. Old Al seems to have the edge on the broncho. He falters in the second round, and broncho crashes through with a haymaker that leaves Al stunned after a count of twenty. The horses celebrate with a snake dance, and, as Aesop says: "Don't brag. It's not the whistle that pulls the locomotive." A good booking.

"Sunnyside"

Pathe — Two Reels

"Sunnyside" was one of Charlie Chaplin's funniest comedies of several years ago, and as reissued by Pathe it remains unchanged, and when viewed this week it seems to be no less "timely" than when first offered to lovers of the Chaplin brand of comedy. This is the picture, it will be recalled, in which the one and only Charlie bursts forth in an aesthetic dance which is by all odds the funniest ever, and then proceeds to woo back his rural sweetheart who is all but lost to a "city dude". The Chaplin reissues have been meeting with wide success, and if this is any criterion, "Sunnyside" should prove a capital booking for any showman anywhere.

"Love in a Police Station"

Pathe — Two Reels

This is a Mack Sennett comedy, featuring Madeline Hurlock and Eddie Quillan under the direction of Earle Rodney. Eddie is a traffic cop who gets properly mixed up with the Police Chief in an effort to marry Mazie, a "grass widow" who seeks new pastures. Madeline glides through the comedy with her usual majestic sweep, and Eddie is his unique self with satisfying results. This looks like a fine booking from every angle.

Outdoor Sketches

Educational — One Reel

Robert C. Bruce has photographed scenes in the Northwestern salmon fishing country for this release, taking the salmon when they are very young and just learning the art of "flying" up a powerful waterfall. The closing scenes are extremely well chosen, well photographed, and finely assembled. Will make a splendid addition to any program.

"Sportlight"

Pathe — One Reel

This Grantland Rice Sportlight shows how various contestants in various fields of sports overcome handicaps awarded them. The series gets away from track events, etc., and invades the field of golf, etc., where a one-legged player, and a chap with one arm, do excellent work on the green. Baseball, skiing without snow, deaf mutes — all angles of the handicap are shown. A ripping booking, say we.

Charles King and Charles Dorety, the Mike and Ike of Stern Bros.' "Mike and Ike" comedy series released by Universal, are rivals for the smiles of their new leading lady, the dainty Pauline Curley. We know you'll like her.

"Pathe Review"

Pathe — Two Reels

One of the most interesting details incorporated in this issue of Pathe Review is "The Rider of Death Avenue." To New Yorkers, this is understood to be Eleventh Avenue, in the Metropolis, where so many persons have been killed under the freight trains. The old franchise, empowering the New York Central to lay tracks in the avenue compelled the company to maintain a man on horseback to ride in front of every engine. That was all right some decades ago. It looks cynical, now, with auto trucks darting about the horse and rider. The Review also shows additional studies in color photography by Arthur C. Pillsbury, the naturalist, of Hawaii's pond lilies and ferns. Scenes in Addis Abeba, capital of Africa's only independent empire, also are shown.

"Harem Scarem"

Universal — Two Reels

This is an Oswald Cartoon, by Walt Disney, and looks like a fine booking among your shorts. Briefly: Oswald, crossing the desert on a stunt camel, is attacked by a huge bird. The camel aids Oswald in vanquishing the bird, and they attach the bird's wings to the camel's side, resulting in a speedy arrival at Oasis Bar. A hula-hula charmer fascinates Oswald, who is having a wild time when a sheik arrives and kidnaps the girl. Oswald, on his camel, pursues the sheik, and after a wild ride saves the desert beauty.

"The Junk Man"

Pathe — Two Reels

This is one of the Aesop series of film fables, in which Al, the farmer, does his stuff as a junk man, and the usual characters assist him in a most hilarious manner. The things that happen to the junk wagon must be seen to be understood, for the artist has given his cartoon some unique twists, and, with the aid of a powerful magnet, the various articles on the wagon are "attracted" off, until the wagon is empty again. Looks good from every angle.

"Just Kidding"

Pathe — One Reel

Another instance of clever arrangement, editing and titling of what might otherwise result in a commonplace offering. The theme concerns itself with a sort of evolutionary interlude in the life of children, seen from the viewpoint of a growing, developing child. It is one of the series being done by Beth Brown and will add paprika to the regular program dish.

Riding Rumor Rodeos

A hot drop of solder that dropped from the pot kept boiling by Broadway's "Inside Info" boys had William Fox ready to put his Roxy Theatres Inc. on the auction block. What the hand-it-along-laddies failed to add is that Major Bowes will turn the Capitol Theatre into a skating rink, Sam Katz will rip down the Sixth Ave. "L" structure to make way for a non-stop bowling alley, Tex Rickard will supplant John Murray Anderson in staging Publix attractions, and Bull Montana is giving courses in calculus at Hollywood "at homes". Now, let's tell the story of the "Four Hawaiians."

Denies Lloyd to Go East for Re-Takes

Creed A. Neeper, Assistant Sales Manager of the Harold Lloyd Corp. denied the report that Harold Lloyd and his staff were to return to New York for re-takes on his new screen production, "Speedy."

"The rumor that Harold Lloyd is returning to New York to make retakes for his new picture, "Speedy," is unwarranted," said Neeper. "Through the excellent co-operation accorded Mr. Lloyd by the New York officials during his recent two months visit here, he was able to secure all of the exterior and atmospheric shots needed for the picture, which portrays a typical New York story. Lloyd and his staff are enthusiastically working against time with the hope of having "Speedy" completed before the holidays."

Appelate Writ For 'Naked Truth' Revite

Albany. — A writ of certiorari calling for the review of the proceedings of the New York State Motion Picture Commission in connectino with the denial of a license to the Public Welfare Picture Corp., owners of the picture, "The Naked Truth," has been issued by the appelate division of the Supreme Court here. The writ was returnable on December 12.

"Lone Eagle" at Colony

Universal's "The Lone Eagle" will be the feature attraction at the Colony Theatre this week. It is an air picture, with Barbara Kent and Raymond Keane in featured roles.

Cannon Loaded for Bear

The coming session of Congress will find the question of federal censorship of motion pictures among its problems. Canon Chase has been busily lobbying in Washington and claims bad faith on the part of producers regarding certain "banned" plays. Hearst has helped along the Canon's work with his editorial.

Other matters to come before the house are the music tax and Sunday closing.

Varconi Sails

Victor Varconi, leading man in "Chicago," the Pathe-DeMille screen version of the stage success which is coming to the Gaiety Theatre soon, sailed last night on the Olympic for Cherbourg.

Lou B. Metzger to Recuperate in Fla.

Lou B. Metzger, general sales manager for Universal, who was operated upon several weeks ago for a severe attack of gall-stones, left New York several days ago for Florida where he will recuperate for several weeks before returning to his desk at the Universal home office. Following the operation, his condition was critical for several days.

3 Units Still at Work at Warner's

Warner Bros.' studio which is to close shortly for a period of eight weeks, has still three companies at work. It is expected that these will complete their activities in about ten days at which time stars, directors and other members of the organization will be given a vacation until February.

New Gotham Title is "Frisco Nights"

After previewing the latest Gotham Production previously announced as "The Fruit of Divorce," it was decided by a committee of Gotham executives and distributors to select a new title which would be more expressive of the finished production. "'Frisco Nights" was chosen.

Callaway Returns

W. E. Callaway, Southern sales manager for First National, has returned from a month's trip to the thirteen branch offices in his territory.

Johnny Hines, all wreathed up in a Christmas smile, thinking of his returns on First National's "Chinatown Charlie."

"U" Launches "Joy Week" Pre-Releases Available

Claire Windsor, star of "Fashion Madness," December release for Columbia Pictures.

"FASHION MADNESS" FOR DEC. RELEASE

"Fashion Madness" has been selected as Columbia Pictures' first December release. This is Claire Windsor's second production for Columbia under her long-term contract.

Reed Howes and Laska Winter head the supporting cast which includes Donald McNamee and Boris Snegoff. Louis Gasnier directed from Olga Printzlau's adaptation of Victoria Moore's story.

Color Tests Made For Metro "Short"

Photographic tests in color are now being made by R. William Neill of prospective players and sets for the fourth of a series of six two-reel photoplays for Color Craft Pictures, Inc., which will be released through Metro-Goldwyn-Mayer.

Movietone Gets Congress

Attendance at the opening of Congress, limited in former years to the capacity of the gallery, was extended to the moving picture public as the seventieth session convened with Fox Movietone News cameramen shooting the scene, recording action and sound.

Dix Picture Changed

"Woman Trap" and not "Oxford" will be the next Paramount picture to be made by Richard Dix. It is a story of the North woods from the pen of Izola Forrester. Gregory La-Cava will direct.

Board Honors Dix Film

"The Gay Defender" and "Ko Ko the Kid," reviewed on December 1, have been selected for the Photoplay Guide of popular entertainment films and will appear in the January issue of the National Board of Review Magazine.

In order to inspire exhibitors during the week, December 25th to 31st, Carl Laemmle has announced that Christmas week will be known as Joy Week in the Universal Exchanges.

Available for Yuletide booking will be comedies otherwise reserved for release in January, February, March and April. This particularly applies to the Stern Brothers product.

A special Joy Week press sheet contains a large variety of suggestions by which the exhibitor can attract patrons during the week following Christmas. Also, there is a wide selection of special Joy Week ad cuts, carrying the holiday spirit and stressing the comedy angle. Mats of these ads may be had free at any Universal exchange.

The press book also lists a number of appropriate Joy Week banners, post-cards, buttons, photo-stamps, and material for tie-ups. A complete list of national tie-ups with Universal players is included.

"Marry the Girl" is Fifth Sterling Prod.

Advices from Irving L. Walenstein, secretary-treasurer of Sterling Productions indicate that the fifth production to be made by Sterling at the Coast currently will be "Marry the Girl," based on the original story by Norman Houston. It is scheduled for production the middle of January.

Mrs. Reid Completes Twenty Week Tour

At the close of her performance tonight, at the Rochester Theatre, Rochester, N. Y., Mrs. Wallace Reid will catch the "20th Century" en route for her Hollywood home to spend the Christmas holidays with her family.

The Rochester Theatre engagement completes the original schedule of twenty weeks of personal appearances of the star in conjunction with her Gotham Production "The Satin Woman."

Students Enjoy "Helen"

First National's advertising and publicity department showed its new special, "The Private Life of Helen of Troy," at the McMillan Academic Theatre, Columbia, for the students of that University, as a compliment to John Erskine, author of the novel, and a member of the Faculty at Columbia University.

AMPA All Star Show

The AMPA gave its members a glowing close-up of motion picture and literary figures, Thursday evening, when they entertained May McAvoy, Martha Ostenso, Gilda Grey, Maria Corda and John Erskine, at their regular weekly lunch meeting at the Cafe Boulevard.

COMPLETE TEXT OF ANTI-BLOCK-BOOKING BILL

Text of the Brookhart bill is as follows:

To prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion picture films, and to prevent the restrains upon the free competition in the production, distribution, and exhibition of copyrighted motion-picture films, and to prevent the further monopolization of the business of producing, distributing, and exhibiting copyrighted motion pictures, by prohibiting blind booking and block booking of copyrighted motion-picture films and by prohibiting the arbitrary allocation of such films by distributors to theaters in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, (a) For the purpose of this Act "motion-picture film" or "film" or "films" shall mean copyrighted motion picture film such as is commonly transported in interstate commerce for exhibition in motion-picture theaters. The word "person" shall be construed to import the plural or singular, and shall include individuals, associations, partnerships, corporations, and trusts. The word "producer" shall include any person engaged in photographing scenes, plays, entertainments, events or scenes of news interest, or historical or educational value, and the like or negative motion-picture film for the purpose of making positive prints therefrom or otherwise for exhibition in motion-picture theaters, whether or not such person also is engaged, directly or indirectly, in the distribution or exhibition of such films. The term "distributor" shall include any person engaged in selling, leasing, or renting copyrighted motion-picture film to exhibitors, whether or not such person also is engaged, directly or indirectly, in the production of such films. The term "exhibitor" shall include any person owning or operating a motion picture theater or theaters or other place where motion pictures are regularly exhibited as all or part of a program of entertainment, whether or not such person also is engaged, directly or indirectly in the production or distribution of films. The "booking" of a film is the making of a contract of lease, license, or sale between a distributor and an exhibitor, whereby the latter is given the right to make public exhibitions thereof. The words "interstate commerce" shall be construed to mean commerce between any State, Territory, or possession, or the District of Columbia, and any place outside thereof; or between points within the same State, Territory, or possession, or the District of Columbia, but through any place outside thereof, or within any Territory, or possession, or the District of Columbia.

b' For the purpose of this Act (but not in anywise limiting the foregoing definition of interstate commerce) a transaction in respect of any copyrighted motion-picture film shall be considered to be in interstate if the film is a copy or reproduction of a negative or positive film and is part of that current of commerce usual in the motion-picture industry whereby films are sent from one State to another with the expectation that they will circulate in two or more States, being leased first to one exhibitor and then to another until the film has been exhibited such number of times that the public demand for exhibitions thereof has been met, including in addition to cases within the above general description, all cases where films are shipped by distributors located outside a State into that State to any branch or agency owned or controlled by such distributor.

Sec. 2. In the course and conduct of the motion-picture industry the producers own and or operate studios in the States of California, New York, New Jersey, and other States where they make or produce motion-picture films. In the production of motion-picture films large quantities of unexposed negative and positive films are shipped from other States to the studios. At the studios and on suitable sites called "locations" scenes are photographed upon reels of negative film, and the negative film is developed and edited, and at least one positive film is made. The negative film is then shipped from the studios to laboratories located sometimes in the same States and sometimes in a different State, where as many positive prints are made as may be necessary to meet the demand for the films. The positive films being then covered by copyright are distributed by distributors to exhibitors in the several States. When the films are projected by an exhibitor upon a screen the final stage of the photographic process takes place and there is then depicted what is commonly known as motion pictures. To facilitate the delivery of motion-picture films to the exhibitors most distributors have established branch offices throughout the United States known as "exchanges," where negotiations for the booking of films are conducted with exhibitors.

Sec. 3. A continuous supply of attractive motion-picture subjects is essential to the successful conduct of a film exchange or motion-picture theater. Certain producers and distributors who by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise are also exhibitors enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlling advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion-picture subjects, such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theater or theaters through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor. As a result of this condition, theaters controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theater or group of theaters by two or more distributors. Such common, interlocking interest and control by one distributor in the theaters of another distributor results in restricting the supply of suitable copyrighted motion-picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion-picture theaters by producers and distributors results in restricting the number of motion-picture theaters in which may be exhibited the film productions of producers and distributors not affiliated with motion-picture theaters.

Certain practices have grown up in the distribution of films the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of producing, distributing, and exhibiting copyrighted motion pictures. These practices consist of (a) blind booking and block booking (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not so affiliated.

Blind booking and block booking is the system of booking films whereby the exhibitor is denied the right to view the product he is to lease and to select such part thereof as he deems suitable to the tastes of his public, but is required to lease all of the product of a given distributor offered for release during a given period long in advance of the time when the product is to be delivered and often before the making of such product has been commenced. This system of "blind booking" and "block booking" makes it incumbent upon an exhibitor to lease films which are not suitable for his needs and which he does not want in order to obtain films which from the descriptive matter he concludes his patrons will demand and which he must have in the successful conduct of his business. This system of blind and block booking of films requires the exhibitor to show films of poor quality or to suffer the loss of the rental on such films, and precludes the small producer having only a few films a year or any other producer or distributor having no theater affiliations, from competing with the producers and distributors because the latter by block booking successfully monopolize the playing dates of the exhibitors.

Sec. 4. Six months after the date of this Act it shall be unlawful for any producer or distributor of copyrighted motion-picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theater or theaters copyrighted motion-picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion-picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, to wit, the business of production, distribution and exhibition of motion-picture films.

Sec. 5. After eighteen months from the date of this Act it shall be unlawful for any producer or distributor of motion-picture films, in the current of interstate commerce, to make or enter into any contract, agreement, or arrangement for the leasing of any film or films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

Sec. 6. After six months from the date of this Act it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres which are affiliated directly or indirectly with such producer or distributor or with any other producer or distributor without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

Sec. 7. Administration of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in section 4 of this Act.

Sec. 8. Any person who shall knowingly and willfully violate any provisions of this Act or any order, rule, or regulation made by the Federal Trade Commission, shall, upon conviction in any district court of the United States, be sentenced to a fine of not more than $10,000 and not less than $1,000, or to imprisonment for more than one year or to both such fine and imprisonment, in the discretion of the court.

Oh! Woodman, Spare That Tree!

William R. Fraser, general manager of the Harold Lloyd Corp., in an eloquent plea for forest conservation, says:

"The motion picture industry, with its vast resources for the dissemination of propaganda on behalf of a cause that is as vital in its field as the American Red Cross, will fit perfectly into the scheme of things being worked out. It will, perhaps, be some months before this campaign is ready for promotion, but when it is ready, every person in the industry should be prepared to give it the fullest backing.

"We cannot stave off the situation that confronts us, with the expectancy of overcoming it in a week, a month, or a year. It takes between fifteen and forty years for various kinds of trees to reach a state of maturity where they become water conservators. Even if we were to start a vast program of reforestation tomorrow, with a governmental bond issue of $2,000-000,000, it would take fully twenty-five years for us to really get started on the right road."

William R. Traser, General Manager of the Harold Lloyd Corp., makes an eloquent plea for forest conservation.

Through Box Office Windows

Looking at the week's showings with both eyes on the ticket selling angles

Private Life of Helen of Troy

Box-Office Tongues Will Wag When "Low-Down" on Ancient Scandal Hits Public

Richard A. Rowland Presents
"The Private Life of Helen of Troy"
with Lewis Stone and Maria Corda
Directed by Alexander Korda
A First National Picture

THE CAST

Helen	Maria Corda
Menelaos	Lewis Stone
Paris	Ricardo Cortez
Etconeus	George Fawcett
Adraste	Alice White
Telemachus	Gordon Elliott
Ulysses	Tom O'Brien
Achilles	Bert Sprotte
Ajax	Mario Carillo
Malapokitoratoreadetos	Charles Puffy

Length: 7,694 feet.

Queen Helen of Troy, piqued by her husband's lack of interest in her, elopes with Paris to Sparta. Menelaus, her husband, egged on by his henchman, starts a war with Paris, finally effecting the return of Helen. The time-honored custom demands that he have the pleasure of killing her, but her seductive loveliness restrains him. And so at the end of the story, we find Helen engaging in a new flirtation with the Prince of Ithaca.

A COUPLE of adept title-writers had a perfectly gorgeous time surrounding this new version of an ancient epic with modern "nifties," with the result that broad, unpretentious humor ripples, seeps, and in some places cascades out of "The Private Life of Helen of Troy."

That the film in no exact way parallels the essential theme of Professor Erskine's popular book, will be a minor incident in its fortunes, for, as the film stands now, it has plenty of box-office "It" on which to get along.

A new face to American picture goers usurps the one that once launched a thousand wooden ships, and if one knows his hoi polloi at all, Miss Corda's will knock 'em for a whole fleet of armored cruisers. Give this "big" girl a hand. No actress was ever more ideally cast for a role. The basic structure of the film's success lies in that fact.

Titles, as already suggested, play an important part in the handling of the play. A "Connecticut Yankee" sort of formula, in which colloquialisms of our modern day are sprinkled with sprightly abandon over scenes redolent of the classic glory that was Greece, make for a diverting combination that adds zest and keenness to the story. Broad, good-natured satire on the frailities of life in general and the vicissitudes of ignored wives in particular, is treated with an eye to amuse the multitude.

No need to go into a vivid description of backgrounds. These are of 22 karat calibre, on magnificent lines, of voluptuous sweep. Lovely tableaux of diaphanous creatures wafting gossamer garments to the night wind; stalwarts in coats of mail; a mammoth horse dwarfing an entire army into crawling atoms — spectacles of this kind constantly add pictorial glamor to the plot.

Oh, yes, then there's this King fellow, Menelaos; Lewis Stone takes this part, which sounds like a breakfast food, and pours a rich cream of interpretation over it so that it emerges a dish to tempt the palate of a dyspeptic. Stone's performance of the yawning, snoring Tired Business Potentate is a substantial pivot on which the fun revolves.

Ricardo Cortez doesn't have to do much to realize the gifted Paris, but he does this well. George Fawcett contributes his familiar twinkle and leathery features to advantage. But after all is said you come back to Marie Corda, and when you do, you come back for more.

"The Private Life of Helen of Troy" should be a public delight. — *MIKE.*

Man, Woman and Sin

John Gilbert Again Hits the Box-Office Bell in Hot Tilt Over Seductive Siren

PUT a shiek in a goof's clothing, and he's still a shiek, regardless of a rubber collar, lack of a shave, or a hooligan's haircut. And so, once again, John Gilbert, though given the role of a lowly, poor-born atom in the social scale, shows that he's born to the purple as a virile magnet of attraction to the fair sex.

The director, Monta Bell — he wrote the story, too — had his job cut out for him in guiding his two lovers through the maze of their emotional eruptions, for the least padding here, or the merest off-shade there, would have resulted in extracting the sauce of plausibility from the seasoning. As it is, he has done his work with rare discrimination and uncompromising adherence to the main point of his story. What results is an illuminating cross-section of an episode in a young man's life, which should experience little trouble in satisfying motion picture customers.

Jeanne Eagles, as the lady in the case, reveals the talents which have brought her fame on the stage. She is ideally cast in this role, and if the proper story can be secured to star her on her own, watch out for a knock-out in film fare. Much interest, especially among the women, was evidenced at her appearance.

The film borders slightly on the lushly sentimental in the early scenes, but once the transition is made of the hero grown from boyhood into a full-fledged man, it travels quickly and surely to an absorbing conclusion.

It will be a sin not to book "Man, Woman and Sin." — *MIKE.*

Metro-Goldwyn-Mayer Presents
John Gilbert and Jeanne Eagles in
"MAN, WOMAN AND SIN"
Directed by Monta Bell

THE CAST:

Al Whitcomb	John Gilbert
Vera Worth	Jeanne Eagles
Mrs. Whitcomb	Gladys Brockwell
Bancroft	Marc McDermott

Length, 6,280 Feet

Al Whitcomb, who since childhood, knows only the seamy sides of life, gets a job as cub reporter on a paper. On this job he becomes infatuated with Vera Worth, society editor, who is mistress of Bancroft, the paper's owner. In a battle with latter over Vera, Al kills him. He is to be hanged for the crime, when Vera finally gives testimony which saves him.

Now We're in the Air

Rough House Comedy Follows in Hilarious Steps of Army, Navy and Fire Department Features

A GOOD old-fashioned rough-house, custard pie comedy. This one will prove as merry a box-office attraction as its predecessors starring this team.

If there is nothing startlingly new in the action, at least the old reliable gags have been well-planted, and the good old Elizabethan vulgarities are registered with full-flavored, meaty vigor.

There is many a foot devoted to the near-loss of various garments; those, of course, considered most necessary. And a cow's rear end figures prominently in a gag reminiscent of that similar bit in "The Better 'Ole."

The entire burden of the fun-making rests with Beery and Hatton, and of these two Beery is best in this type of stuff. The remainder of the cast is entirely negligable. Even the bit apportioned to Louise Brooks is such as to permit equal efficiency by any intelligent extra girl. Of which there are many, all rumors to the contrary.

The direction is competent when the gags are in progress. But as the picture is little more than a rapid-fire of gag situations, there is nothing in the continuity about which to brag.

The production is done in lavish style with a lot of air shots that are impressive for any audience. The titles, emanating from the expert pen of George Marion, Jr. assist greatly in speeding the fun at the proper places, and also in removing any possible curse from situations threatening to be rather broad for the narrow-minded.

It would seem that two such exceptionally capable actors and excellent farceurs might be provided with material savoring a little less of the ancient Keystone Cops atmosphere. But this sort of slap stick seems sure fire with the mob, so why take a chance?

"Now We're in the Air" will take the receipts for a 'plane ride. — *HERB.*

Adolph Zukor and Jesse L. Lasky Present
Wallace Beery and Raymond Hatton in
"Now We're in the Air"
Story by Monte Brice and Keene Thompson
Directed by Frank Strayer
A Paramount Picture

THE CAST:

Wally	Wallace Beery
Ray	Raymond Hatton
McTavish	Russell Simpson
Grisette	Louise Brooks

Length, 5,798 Feet

Wally and Ray are cousins intent upon getting the fortune of their Scotch grandad, an aviation nut. They become mixed-up with the U. S. flying corps and are wafted over the enemy lines in a runaway balloon. Through misunderstanding they are honored as heroes of the enemy forces, and sent back to the U. S. lines to spy. Here they are captured and almost shot, but everything ends happily.

The Shield of Honor

Ralph Lewis, Neil Hamilton and Dorothy Gulliver Click Merrily in "Meller" Treat

Carl Laemmle Presents
"The Shield of Honor"
Story by Emilie Johnson
Directed by Emory Johnson
A Universal Picture

THE CAST:

Jack MacDowell	Neil Hamilton
Gwen O'Day	Dorothy Gulliver
Dan MacDowell	Ralph Lewis
Robert Chandler	Nigel Barrie
Mrs. MacDowell	Claire MacDowell
Howard O'Day	Fred Esmelton
A. E. Blair	Harry Northrup

Length, 6,172 Feet

Dan MacDowell is retired from the police force because of his age. This inference of having passed the age of usefulness is very saddening to him, but the spirit of serving the force is never lost on him. He is finally instrumental in capturing a gang of diamond thieves, through his son, who sustains Dan's splendid service record.

EMORY JOHNSON, who has a strong penchant for glorifying the uniform, holds a cinematic brief in this case for the heroism, the resourcefulness and the general all-around effectiveness of the policeman. Nor does the producer have to depend entirely upon the romantic tradition of the uniform for his appeal, for he has definitely endowed the story with fast-moving action, loads of suspense and very satisfactory melodrama.

The excitement of the chase, a never-failing device in action dramas, finds very able representation here in an airplane scene, in which a flying officer of the police force captures a gang of diamond thieves. Then there is that other time — honored lure for suspense—, a fire, which is done with vivid

pictorial effort, and exciting interaction.

Dorothy Gulliver fits in very happily in the love thread, with the handsome Neil Hamilton on the lucky end. Ralph Lewis does his emotional stuff in accomplished style. In fact, the entire cast do a good job. All told, a neat booking for a wide range of audiences.

"The Shield of Honor" shines with a box-office glow. — *HAST.*

Ladies Must Dress

Virginia Valli a Not Too-Ugly Duckling That Does a Quick Change Into a Swan

THE FILM SEASON seems to be at high tide for crisp, "clicking" comedy titles. Many otherwise weak sisters have been helped over rough spots by rhetorical accessories. "Ladies Must Dress" gets this helping hand so well in an undraping scene padded by the remarks of a "dizzy blonde," upbraiding the sartorial yokelry of a less knowing sister, that it foirly puts the play on velvet for some reels to come.

For the rest, the story is just one more variant of Hans Christian Andersen's parable of the ugly duckling. From the very beginning, it is a stolid imagination indeed that doesn't forsee the end. Nevertheless, there is a down-to-earth quality about the settings in a department store and in a furnished-rooms house, smacking of fidelity to a certain stratum of life as it is lived by the yearning, dreaming hopefuls who will see this film, which should have the way for a welcome reception of it. Virginia Valli gives a facile performance. Lawrence Gray is adequate. The distinguished performances of the rest of the cast will undoubtedly pass muster.

"Ladies Must Dress" will clothe the average picture fan with mild pleasure." — *MIKE.*

William Fox Presents
"Ladies Must Dress"
With Virginia Valli
Directed by Victor Heerman

THE CAST:

Eve	Virginia Valli
Joe	Lawrence Gray
Art	Hallam Cooley
Mazie	Nancy Carroll
George Ward, Jr.	Earle Foxe
Office Manager	Wilson Hummell
Mr. Ward, Sr.	William Tooker

Length, 5,599 Feet

Eve and Joe are engaged, but Joe cannot help contrasting the drabness of her attire with the dressy clothes of their friends. She overhears him talking of this and breaks with him. Then, with the help of her friend, Mazie, she metamorphoses into a ravishing beauty. Joe is remorseful, but the situation is made more complex when he suspects Eve of questionable relations with her boss. In the end, he discovers she is innocent and that she still loves him.

London After Midnight

Lon Chaney, with Henry B. Walthall, and Good Cast, Hit High Level in Thrilling Murder Mystery Plot

Metro-Goldwyn-Mayer Presents
Lon Chaney in
"London After Midnight"
Story and Direction by Tod Browning
THE CAST:

Burke	Lon Chaney
Licille Balfour	Marceline Day
Sir James Hamlin	Henry B. Walthall
Arthur Hibbs	Conrad Nagel
Miss Smithson	Polly Moran
Bat Girl	Edna Tichenor

Length, 5,687 feet

Burke is a Scotland Yard detective who uses hypnotism to help unravel crime. In the Roger Balfour murder, Burke succeeds in fastening the crime on Sir James Hamlin, by using hypnotism, five years after the crime has been committed. Sir James is in love with the young ward of his friend, Balfour. During the unraveling of the plot, everybody falls under suspicion, possibly with the exception of the guilty man.

THERE are moments during the onward sweep of this Metro-Goldwyn-Mayer offering when one feels that the essentials that make for mystery and creepiness have been carried a bit further than we have hitherto noted. Frankly, no one can possibly suspect in the beginning that Tod Browning, clever both as an author and director, would disclose Lon Chaney as one of the cleverest of New Scotland Yard operatives. Yet this is the denouement, and the elements of mystery are cleverly explained away in the last few feet of the film.

Hypnotism enters into the plot. Mr. Chaney's role of a detective shows him, finally, as dabbling in hypnotism five years after a murder has been committed, in order to work out a logical solution and apprehend the murderer.

Mr. Chaney's excellent work is materially aided by that grand master of screen acting, Mr. Walthall, who is uncovered at the end as the murderer of Roger Balfour. Mr. Nagle remains in the picture from first to last, with Marceline Day, a charming girl, daughter of the murdered man, interested in apprehending the murderer. Polly Moran furnishes the comedy. Mr. Browning's direction is good.

"London After Midnight" should be an All-Day Box-Office Draw. — *HAST.*

French Dressing

Spirited, Sophisticated Comedy Drama Brilliantly Presented By Fine Quartette; Direction By Dwan

LEAVE the kiddies at home, and give the grown-ups an opportunity to enjoy this well-constructed picturization of a cross-section of American domestic life worked out in the shadows of the Paris divorce courts. A French gentleman and an American husband meet, but no shots are fired. No blood is spilled. It is the new day, and a sort of arbitration is resorted to, with splendid success. "French Dressing" is a comedy drama, and should not be confused with French farce or the heavier sophistication of many of the best "French stories." From the box-office window angle, this should be a profitable booking, if properly advertised and exploited.

Mr. Warner makes his role wholly human, and meets every requirement of the story's twists with a fine artistry. The role is a very difficult one, as may be imagined. Miss Wilson's opportunity seems to be always present, for she changes from the quiet, shrinking Boston wife to the effervescent American girl "doing" Paris, rising to each succeeding mood or fancy with a charm and verve one must admire. Miss Wilson's transition from quiet gowns and long hair to a modish bob and those new French "creations" will enthuse your women patrons — and the men, too.

Mr. Brook is the French gentleman, with much money, eager to entertain the charming young American friend of the dashing Mrs. Nash, and one always expects him to give an excellent account of himself. In this instance, Mr. Brook does not disappoint. Miss Tashman adds the paprika to the plot, and her stock in these roles soars to a new high level. Her Mrs. Nash is a gem of acting.

"French Dressing" Will Put the Paprika into Your Show. — *HAST.*

Robert Kane Presents
"French Dressing"
Story by Adelaide Heilbron
Directed by Allan Dwan
A First National Picture
THE CAST:

Phillip Grey	H. B. Warner
Cynthia Grey	Lois Wilson
Henri de Briac	Clive Brook
Peggy Nash	Lilyan Tashman

Length 6,344 Feet

Phillip and Cynthia Grey are a wealthy, prosaic Boston couple. The hotels being crowded, Mrs. Nash is taken in by her former girl chum, and during the night the latter, with Phillip, raid the ice-box of chicken and wine. Cynthia awakens, and reaches the kitchen just in time to see her husband kiss Peggy. Cynthia hurries to Paris for a divorce. But she loves Phillip. Peggy doesn't! The latter joins Cynthia, and together they "plot" to win back the husband. Cynthia is won back by Phillip. Mrs. Nash, the Reno divorcee, captures Henri.

Honeymoon Hate

Florence Vidor Pleases In a Light Comedy In Which Personality Counts More Than Plot

Adolph Zukor and Jesse L. Lasky Present
Florence Vidor in
"Honeymoon Hate"
Story by Alice M. Williamson
Directed by Luther Reed
A Paramount Picture
THE CAST:

Gail Grant	Florence Vidor
Prince Dantarini	Tullio Carminati
Banning Green	William Austin
Miss Molesey	Effie Ellsler
Bueno	Genaro Spagnoli

Length, 5,415 Feet

Gail Grant, daughter of a Pittsburgh multi-millionaire, marries Prince Dantarini, an Italian nobleman who is retailing the contents of his palace as an aftermath of the war. There is a clash of wills in which Gail seeks to dominate through arousing his jealousy, but Dantanari wins — at least for the time being.

SEEKING to disarm criticism, the author of "Honeymoon Hate" deliberately makes a copy of "Taming of the Shrew" one of the plot-properties of her story, which follows the Shakesperean pattern very closely. Prince Dantarini, in reduced circumstances, following the war, tames the daughter of a Pittsburgh steel man. The plot is laid very thin, and there is comparatively little suspense, but Miss Vidor carries it through to mild success through the sheer force of her personality, aided not a little by some admirably restrained comedy contributed by Effie Ellsler, and humor of a broader type offered by William Austin as the silly-ass suitor for the hand of the heiress. Neither, however, is permitted to trespass upon the precincts of the star, and Miss Vidor carries the bulk of the work, and very competently does she accomplish this. Her costumes are unusually beautiful, and the photographer has done his best by her.

The entire plot of the story is comprehended in one of the sub-titles in which a minor character explains that Dantarini's ancestors used to import tigers for the pleasure of taming them. It is a farce of the clash of wills in which the man wins, though there is the feeling that the taming has not been permanently made.

With the scenes laid chiefly in Venice, effective use is made of the canals and very beautiful interiors compete with the artificial exteriors.

"Honeymoon Hate" is good entertainment, but no triumph. — *SARG.*

This Week and Next

Want some New Ford Comedy Cars? Here's An Easy Way To Get Some.

Arthur Swanke, Down in the Ozarks, Finds a Red Hot Star to Promote

Sid Olcott Will Help British Films Here's Luck to the Veteran Director

Lots of Colored Troupes Are Formed, But None Seem To Make Problem Prod

IN his December 10 issue Pete Harrison spells "God" with a small "g," but he uses a capital "P" for Pete. That's one of the reasons the Kaiser is living in Doorn. Remember the "Me und Gott."

●

HUGO RIESENFIELD advertises in the Colony ad "the whole show on the screen." An ad like that will be a museum piece pretty soon. The doctor might have added "The whole show on the screen — but a real show." Enough people still like pictures.

●

ONE of the projected "economy" moves is the stressing of title and brand above the star names. Try and do it!

●

THE real economy move would be to persuade the stars not to believe all the stuff their press agents write.

●

GEORGE C. WILLIAMS, of the Daily Review, remarks that the Movietone Newsreel "looks like a sound plan," and never even cracks a smile. That's precisely what it is.

●

ELMER PEARSON is to be made a heap big chief of the Navajos. There are a lot of "Indians" who have not yet been formally adopted, and some of them should be crowned.

●

IT'S no disgrace to be made a chief. They wished the same thing on President Coolidge and the Prince of Wales.

●

INSTEAD of block booking, perhaps Pearson will go in for blanket contracts.

●

HOT STUFF! Arthur Swanke, of the Majestic theatre, Stuttgart, Ark., advertises "Don't go to Florida. Our new furnace running full blast. Theatre now cozy, warm and comfortable."

●

MOVIETONE has filmed Congress, which suggests a newsreel edition of the Congressional Record. Instead of giving a member "leave to print," they'll send him over to Fox-Case to talk it out of his system.

●

THOSE critics who called "Spotlight" unreal are invited to consider the case of Jean Williams, who duplicated the idea right on the Hollywood lots.

●

HENRY FORD says he doesn't want the new cars guyed, and he won't supply advance copies to the two-reel producers.

●

THAT'S EASY. Play up the Chevrolet for a time and Henry will insist on donating a couple of carloads to each lot.

●

ENGLAND is in the throes of a picture stock selling boom. Even at that there is only $50,000,000 worth of issues in the market yet.

IT will be a liberal education to the British public. How about forming an English chapter of the "We Bit and We Bought" association. We have a large membership over here.

●

IF they give Sid Olcott a free hand in England, it will do more toward putting British pictures on the map than any other move yet made.

●

SID dates away back to behind the Baby Days of the films, and his fine work for Kalem did much for that company. And he's been getting better ever since. Here's luck, Sid.

●

MACK SENNETT is making "The Goodbye Kiss" in ten reels. We don't care how pretty the girl is, that's too darned long. And think of the states where a kiss is limited to ten feet.

●

HOLLYWOOD story announces the arrival of forty airplanes in which Greta Nissen, James Hall, Ben Lyons, Louis Wolheim and others will fly in "Hell's Angels."

●

WE think the man who wrote that is an optimist. "Are supposed to fly" would come much closer to the facts. They may be stars, but their place is not in the heavens — yet.

●

SOME day it would not be strange if the silent picture were to be as much of a novelty as the talkie is at present.

●

WHAT happens to all the all-negro troupes that are announced but never seem to get to production?

●

IT'S not an experiment. Al Bartlett made some money in Atlanta, and would have made more with better stories.

●

LUBIN made a number of black and whites with John and Mattie Edwards and some local players, down in Jacksonville, some years ago.

●

WE wrote most of the stories for the comedy section of the Lubin players in those days, and used to visit Jax every few months to talk things over with Arthur D. Hotaling, the director.

●

THE first time we hit the lot after the Edwards came a lanky darkey paused in his work of policing the yard with a rake to beckon us over.

●

"AH'M comin' to see you-all soon as you ain't so busy," he announced. "Us authors ought to get acquainted."

●

HE had supplied Hotalink with a single idea, but ever after that he was an author to his own circle.

●

LEFT in charge during one Summer, he conducted a prosperous school of acting for colored folks.

●

HE gave them all fake contracts, but by the time Hotaling got back he was in jail for getting too gay with one of his fair but dusky pupils, and that was the last of "Raspberry" in the picture business.

Epes W. Sargent.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Film Moguls Touring West

Harold B. Franklin, president of West Coast Theatres, Inc., is on a tour of the West Coast circuit which will include visits to San Francisco, Seattle and Portland. Accompanying Franklin were Adolph Zukor, president of Paramount Famous Lasky Corporation; Sam Katz, president of Publix Theatres Corporation, and Nicholas Schenck, president of Metro-Goldwyn-Mayer. The trip is primarily to inspect the new Paramount theatres opening in Portland and Seattle.

Keeping In Touch

The radio will serve to keep Metro-Goldwyn-Mayer officials in constant touch with Producer Robert Flaherty and Director W. S. Van Dyke, while the latter are quartered in Tahati, where they are to film "Southern Skies." Arrangements have been completed for nightly radio communication between Station 6B2N at Culver City and Station BAM at Tahati, where the film company will make its headquarters.

Honor for Star

Esther Ralston was selected to honorary membership in the Paramount Scientific Research Club, composed of the employees of the studio electrical department, following her attendance at the organization's recent dance.

Raoul Walsh Plays And Directs

Raoul Walsh is establishing himself as an actor-director. He has now decided to play the heavy role in "The Red Dancer of Moscow," in which Dolores del Rio is to be starred by Fox.

According to reports, Walsh took screen tests of a number of actors in hopes of finding one suitable for the role only to eventually decide that he was the best bet for the part himself.

He recently played one of the featured roles in "Sadie Thompson" with Gloria Swanson and directed as well.

One of Hollywood's most successful free lance writers is Jim O'Donohoe, who wrote the script for Fox's "What Price Glory."

Thaw's Arrival Causes No Stir

The picture industry, as exemplified by Hollywood, remained firmly indifferent to the arrival of Harry K. Thaw, who knows his Broadway, and who is admittedly on the Coast to dabble seriously in motion picture production. Accompanying Thaw were his protegees, Ann Hughes and Anita Rivers, 17-year old screen "hopefuls." Harold A. Forshay, Thaw's director, was alsoo included in the party.

According to Thaw, he is here primarily to survey Hollywood's methods of motion picture production. His stay, he says, will probably be for about four or five weeks. He hopes to start the two girls on picture careers.

According to Thaw, he intends to confer with leading producers here and look over the field, generally. He admitted he was unable to say at the present time just whether he would attempt independent production or connect with some organization now in operation. He is owner of the Kenilworth Productions, in the East.

Big Expansion Plan For First National Studios

President Clifford B. Hawley Announces $500,000 Is Now Available for Work

BEFORE leaving for the east, following a three weeks' visit in Los Angeles, Clifford B. Hawley, president of First National Pictures, announced the immediate inauguration of a building extension program at the studio which will involve the expenditure, within the next three months, of $500,000, with the erection of additional stages, a miniature and trick photography department building and additional executive offices for the fast growing personnel at the Burbank studio.

"We are definitely committed to a policy of expansion of all our activities, details of which will be announced after the first of the year by Mr. Rothacker.

"The banking firms interested in First National, and the franchise holders of this company, have never been more optimistic over the future than they are to-day. This is concretely expressed in our plans for the increase of our stage space and the new housing of our increased production organization."

Richard A. Rowland, vice-president of First National Pictures, Inc., who came West with Hawley, also accompanied the latter Eastward.

"U" Announces Lab. Invitation

Universal technicians have invented and patented an automatic developing machine for negative film, which, it is declared, will revolutionize motion picture laboratory work.

Roy Hunter and Robert Pierce, he inventors, have finally perfected the machine after two years of intensive work.

It is now being used with gratifying success at Universal City, according to "U" officials. During the past six months more than 300,000 feet of negative from Universal's various productions has been developed by the machine without the loss of a single foot. The negative has emerged perfectly developed and ready for the automatic printing machine.

Lew Cody's Plans

Hollywood is evincing considerable interest in the future plans of Lew Cody, who recently completed a contract with Metro-Goldwyn-Mayer and then went on the road in a vaudeville sketch. According to Harry J. Brown, who has just returned from New York, Cody will have an interesting announcement to make shortly.

Director Chooses Son Of Mary Carr

Tommy Carr, 20-year old son of Mary Carr, celebrated screen mother, and a star in his own right when a mere youngster, has finally been discovered in Hollywood in the extra ranks. Luther Reed, directing "Hell's Angels" for Caddo, picked him out from one hundred extras to do a bit, and discovered the young man's identity. Fourteen years ago, Carr was starred in "Little Breeches" and other screen features. His last recognized screen work was seven years ago in the serial "Velvet Fingers," directed by George B. Seitz.

ELIZABETH PICKETT

ELIZABETH PICKETT

By Tom Waller

"I WANT to write and direct my own pictures."

This, Elizabeth Pickett told us recently, is how she replied to Winfield R. Sheehan when he asked her, in 1923, to name the capacity in which she desired to enter the motion picture industry.

Miss Pickett told us that smiles accompanied the granting of her wish.

NOW, writing, directing, editing and titling on the average of eight short subjects each year, collaborating on big features and finally being assured of screen credit on an original which has just been accepted, Miss Pickett expresses this opinion of her first declaration to Sheehan:

"Before I entered the picture business professionally, I learned enough from a series of one-reel propaganda films I made for the American Red Cross Society to be convinced that in order to achieve the utmost satisfaction as a writer for the screen, one would also have to be able to translate such writings directly to the screen.

"I am certain that the time is not far off, in this business of ours, when the writer will have to be the director as well, in order to survive."

MISS PICKETT was just as frank in her augmentation of this statement when she said that story ideas as conceived by the writer could not hope to be brought to the silver sheet as conceived, when they had to pass from the mind of the originator through the conceptions of seven or eight people of different mental calibre, before they reached the director, and another version.

Before Miss Pickett got her wish, she told us, she spent four months giving, as she described it, "my ideas to cameramen."

THEN, she told us she found out later, Sheehan decided to play a little joke on her and at the same time "cure" her of the idea of writing and directing.

She was instructed to make a two-reeler in Kentucky; to write and direct her own story. As the result her first Fox Variety was "King of the Turf," out of which later sprang John Ford's "Kentucky Pride." The Ford picture was inspired by locations and the theme which she had selected for her short subject. The record shows that so successful was her first short subject for Fox, and so pleased were Fox executives with her ability as a "location scout," that she also realized in "Kentucky Pride" her first opportunity to edit and title a big feature.

"WOLF FANGS" and "Wings of the Storm" are also Fox releases which won their locale through the locations and themes selected by Miss Pickett for two of her other Varieties. In both of these features her hand played an important part, so that during the past year alone, she has titled ten Fox features as well as taking care of her job as West Coast Supervisor of Fox Varieties.

"I have written with the camera on some thirty or forty Varieties," she said, "and I can see that the whole trend of production today, both from the standpoint of real economy and artistry, is with the person who writes with the camera."

IN VIEW of the nature of Miss Pickett'sdebut in the production field and her courage in storming the Sheehan *sanctum sanctorum,* it is particularly interesting to note at this point in the interview, what Miss Pickett intends to do now that another step has been made in her career, which places her directly on the line of her observation of writer-director for artistry and economy in production.

This is occasioned by the acceptance of her first original feature story for the screen, tentatively titled "Fleetwing." Heretofore practically all of her stories have been for Varieties and in each of these instances her policy of writer-director has been acknowledged.

FROM the gradually increasing inter-relationship of her work with short subjects and features, indications on the lot now are that an interesting decision will be handed down from the front offices when her present two-year contract as Varieties' Chief, ends in March, 1928.

From our chat with her we gathered that Miss Pickett is now desirous of specializing in the production field. Writing and directing are her specialities, although she said that under the contract which she signed when she first came to the Coast early in 1926, she has worked in practically every department of production. Prior to coming here she spent a year in the Fox New York headquarters as editor, title writer and cutter and two years as assistant manager of the department of Fox Varieties.

SINCE coming to the Coast, Miss Pickett has been so constantly on the go that she figures she has spent less than one third of her time in the studio. While searching for locations Miss Pickett said that often she has made two and three Varieties rather than the one which was her original mission.

PROUD of her early life on a farm, Miss Pickett said:

"I know that I can go where the trail ends and the pack horse begins. There I can get something big for Fox because I know and love nature."

For a young woman with a generous abundance of feminine charm, Miss Pickett is unusually experienced as an executive and writer of note, in addition to being so thoroughly versed in production as her record with Fox proves.

GRADUATING from Wellesley in 1918, Miss Pickett hastened back toher farm in Lexington, Kentucky, where she assumed command, due to the shortage of labor caused by the war. It was not long after her huge tobacco crop had been harvested that Miss Pickett, who had written and produced numerous plays while at college, found herself in the publicity department of the Red Cross in Washington.

Before her experience with the Red Cross had been completed Miss Pickett had her first taste of film work in making propaganda pictures. Her three years' active association with this organization were terminated by her writing 1100 of the 1500 pages comprising the noted History of the Red Cross. Just before joining Fox she revised this edition into a book of 200 pages, which is now in its fourth printing.

Director Of Fox Varieties Has Highest Aspirations

Production Activities In West Coast Studios

DeMille
Universal
Metro-Goldwyn-Mayer
First National

De Mille

WILLIAM BOYD, popular De Mille star, has started production on his latest picture, "The Skyscraper." All told, there are three companies "shooting" on the Culver City lot.

As his leading lady, Boyd has Sue Carol, who played her first lead not so many months ago with Douglas MacLean in "Soft Cushions." Since then she has been in constant demand for leading roles.

Howard Higgin is directing from an adaptation by Tay Garnett and Elliott Clawson of Dudley Murphy's original story. Alan Hale and Alberta Vaughn have the other two featured roles in support of the star.

The story deals with two riveters, Boyd and Hale, between whom there exists an intense rivalry despite the fact that underneath the vest they both harbor a deep feeling for each other.

WILLIAM K. HOWARD is directing Rudolph Schildkraut in "His Country." Louise Dresser is co-featured with Schildkraut. Milton Holmes, Linda Lindi, Fritz Feld, Lucien Littlefield, Robert Edeson and Louis Natheaux are also in the cast.

It is an original story by Julien Josephson and has to do with two immigrants that develop a deep-rooted love for their adopted country. Josephson collaborated with Sonya Levien on the scenario.

MARIE PREVOST is finishing "A Blonde For a Night," directed by E. Mason Hopper. This was covered in a recent issue of *Moving Picture World*. Harrison Ford, Franklin Pangborn, T. Roy Barnes.

BEAUTIFUL HELEN FERGUSON, film star, has returned to Hollywood to decide whether pictures or the stage is most desirable. Miss Ferguson has been playing with the Duffy Stark Co., on the Pacific Coast.

BEATRICE JOY has completed "The Blue Danube," which is now in the cutting room.

Universal

AN AIR of activity is in evidence at the Universal studio, where seven companies are busy in production.

Laura La Plante is moving along rapidly on her latest starring comedy, "Home, James," with Charles Delaney playing the male lead. Arthur Hoyt, Aileen Manning and Joan Standing have the other important roles. William Beaudine is directing.

Morton Blumenstock adapted the screen play from the stage success by Gladys Jackson.

ARTHUR SOMERS ROCHE'S magazine serial, "Fallen Angels," is being transferred to the screen with Edward Laemmle directing. The adaptation was by Charles Logue.

It is a semi-underworld story with Norman Kerry and Pauline Starke co-starred. Ward Crane, Kenneth Harlan and Marion Nixon round out a strong cast of players.

PETER B. KYNE'S story of newspaper life, "Freedom of the Press," finds Lewis Stone in the starring role and George Melford directing. J. Grubb Alexander did the screen version. Marceline Day, Malcolm MacGregor and Hayden Stevenson are others in the cast.

TOM MOORE and Bessie Love have the featured roles in "Anybody Here Seen Kelly." Tom O'Brien, Kate Price and Bruce Gordon are supporting players and William Wyler the director.

Jack Clymer is responsible for the adaptation of Leigh Jacobson's original story of Irish flavor.

HENRY McRAE is directing Rex, the wild horse, in "Plunging Hoofs." Jack Perrin and Ethlyne Clair play the two leads.

"THE MAN WHO LAUGHS," starring Conrad Veidt, and "Honeymoon Flats," with George Lewis and Dorothy Gulliver, comprise the companies now in production. Paul Leni is directing the former and Millard Webb the latter.

CECIL B. DEMILLE, producer-director, seated opposite his crack scenarist, Lenore J. Coffee, and surrounded by the entire cast that appeared in the screen version of Maurine Natlan's stage success, "Chicago." Miss Coffee, who wrote the silversheet conception of this opus, did such an excellent job of it that Mr. De Mille rewarded her with a vacation trip to Honolulu.

M-G-M

METRO-GOLDWYN-MAYER'S two box-office comedy stars, Karl Dane and George K. Arthur, have started on their latest co-starring picture, "Circus Rookies."

It is a yarn of circus life, replete with humorous situations. Edward Sedgwick wrote the original story and is also directing. Lew Lipton collaborated with Sedgwick on the screen treatment and scenario.

Louise Lorraine plays the feminine lead.

"LAUGH, CLOWN, LAUGH" is about ready to go into production with Lon Chaney in the starring role. Elizabeth Meehan adapted the screen version of the stage play. Herbert Brenon has been assigned the directorial reins.

THE other six pictures in production were covered previously in this section of *Moving Picture World*.

Greta Garbo in "The Divine Woman;" John Gilbert in "The Cossack;" William Haines in "The Smart Set;" Norma Shearer in "Cloaks and Suits;" Tim McCoy in "Riders of the Dark," and "Rose Marie" with an all-star cast.

First National

ROBERT Kane has started his latest production for First National, "The Mad Hour." Joseph C. Boyle is directing, from an adaptation by Louis Stevens.

Sally O'Neil, who reached stardom with M-G-M, is making her first appearance before a camera on a "lot" other than her alma mater in "The Mad Hour." She has the starring role, with Donald Reed as her leading man. Larry Kent and Alice White have the other two featured parts. Miss White recently completed the role of Dorothy in "Gentlemen Prefer Blondes" and is now very much in demand for flapper roles.

HARRY LANGDON continues to keep busy on the closing scenes of "The Chaser," his latest starring vehicle. Gladys McConnell again has the feminine lead opposite Langdon.

"DO IT AGAIN" is well into production with Lloyd Hughes and Mary Astor co-featured. The tanbark of the circus offers the background for the story, which Marshall Neilan is directing.

Star Recovers

Vera Voronina, Russian star, remembered as the lovely blonde who played opposite Raymond Griffith in "Time to Love," has returned to the Paramount studios, fully recovered from her recent illness.

A BENEDICT NOW — Hal Willis, popular publicity director for Warner Bros. on the Coast, and his bride, Louise Fazenda, screen comedy star. They were recently married following a romance that had it inception a few years ago in Studioland.

A brilliant future has been predicted for Dorothy Sebastian, enrolled as a featured player in M-G-M's stock company. Dorothy is seldom permitted to be idle. When M-G-M plans give her a few moments' rest, other producers "borrow" her. Dorothy is in great demand.

"Helen" Premiere In West; Globe Opening Follows

"The Private Life of Helen of Troy," which opened at the Million Dollar Theatre in Los Angeles last Thursday, is the first First National picture to have its world premiere on the Coast in the past four years. It opened its Eastern run at the Globe, in New York, the following day.

An extensive local advertising campaign was launched here by George Landy with the picture. Newspapers have been kindly inclined toward the company in the matter of layouts and pre-release stories.

The radio, football games and other entertainment programs have been used to publicize the production in which Maria Corda makes her first appearance in an American film.

Stars Sign With Warner Bros.; "Vacation" Starts

WARNER BROTHERS, on the eve of the forthcoming studio vacation, come out with a broadcast of players, directors and writers who have been re-signed.

This announcement comes with the information that Alan Crosland, for the past two years a Warner director, would no longer be with that organization. At present he is not tied up with any company his contract with Warners' having just expired.

May McAvoy, demure star, has signed a new long term contract with Warners, as have Leila Hyams and Myrna Loy.

Among the writers, options were taken up on the contracts of Charles Condon, Harvey Gates, E. T. Lowe, Jr., and Anthony Coldeway.

Joseph Jackson, who has been free lancing as a writer, was also put under contract.

Howard Bretherton, director, also signified his intention of remaining in the Warner fold by springling the ink on the dotted line.

Duryea In Lead

George Duryea, New York stage player, has been signed by Cecil B. De Mille for the male lead in "The Godless Girl," De Mille's next personally supervised picture.

He was chosen for the role after exhaustive screen tests of Hollywood's various leading men. Lina Basquette has the leading girl part and Eddie Quillan will lend the comedy relief.

Duryea is a newcomer to the screen and is making his initial appearance before a camera in "The Godless Girl," by Jeanie Macpherson.

Ruth Harriett Louise photographed Marceline Day, the charming M-G-M player, as you see her here. Marceline, sister of Alice Day, has achieved fame opposite Ramon Novarro and other M-G-M stars.

Bennet Starts Pathe Serial

Spencer Bennett has started direction on Pathe's 10-Episode serial, "The Yellow Cameo." A party of forty persons, including players and technical aides are now on location. Allene Ray is starred. The supporting roles are filled by Edward C. Hearn, Noble Johnson, Tom London and Maurice Klein.

During the filming of "The Yellow Cameo," this Patheserial unit will celebrate its second anniversary in California, having arrived on January 5, 1926. Since then, and including the current picture, the unit has produced eight 10-Episode serials. George Arthur Gray wrote the original for the present serial.

Paramount Medical Advisor At Studios

Dr. Emanuel Stern, medical advisor of the Paramount Famous Lasky Corporation, and head of the company's welfare work, arrived in Hollywood this week from the Paramount home office in New York, on his annual visit to the studio.

While here, Dr. Stern will confer with studio executives and the officials in charge of the welfare effort at the film plant concerning that phase of the studio's activities.

Dr. Stern is credited with being responsible for the development of studio and intra-organization medical service and welfare work for employes for Paramount, which is declared to be the model of the film industry in this respect. He will spend a week in Hollywood.

Sennett Reported Supervising All Pathe Comedies; Banks' Mugs Clipped

MACK SENNETT supervising all Pathe comedies and Monte Banks returning to Pathe with most of his former authority as a unit producer eliminated, are reports circulating in Hollywood this week.

At the Mack Sennett studio it was said that Mr. Sennett had nothing to say about the rumor regarding himself. Neither a denial nor confirmation could be secured. It was admitted in one source on the Sennett "lot" that Sennett's assuming such a supervisorial capacity is quite likely and that if he did it would in no way change his status as an independent producer. Ignorance of the Sennett report was also expressed at the Pathe studio headquarters on the Metropolitan lot.

At the same time it was gathered that Banks, who was released by Pathe because of accredited heavy overhead on several of his recent pictures for that company, may be back in the Pathe fold the first of the year.

If this happens, *Moving Picture World* gathered, Banks will no longer boast the independence which he had before the break, and his company, according to word on the Lot, would come directly under the supervision of Pathe.

Dix In "Oxford"

Richard Dix' new Paramount picture will be "Oxford" from the story of John Saunders and James Saxon Childers. Saunders, who wrote "Wings," is a former Rhodes scholar at the British University. Gregory LaCava will be the director.

FORD STERLING RESUMES WORK

Ford Sterling has recovered entirely from his recent injuries and is back in the Paramount company making "The Traveling Salesman," which stars Richard Dix.

Sterling was disabled by the explosion of a furnace in his home, and it was thought for a time that the serious injuries he suffered would interfere with his work for a long time.

Arrangements were made to have his part in the Dix picture taken by Lige Conley. That substitution now will not be necessary and Sterling is hard at work.

Score Is — Two All!

Sam Taylor, who is directing John Barrymore in "The Tempest" for United Artists, found time to pass around cigars to the members of the company last week. The generous gesture on the part of Sam attended the announcement that his wife had presented him with another girl at the Good Samaritan Hospital in Los Angeles. The Taylors, who live at 804 Foothill Road, Beverly Hills, now have two boys and two girls.

Buffalo Bill Jr.'s Next

"The Ballyhoo Buster" is the latest Pathe Western in which Buffalo Bill, Jr., is starred.

The story is written around an old-time medicine show. Buffalo Bill, the cowboy, becomes "Wild Cat Pete" in the medicine show ballyhoo and the fight he stages in each town attracts the mob and when the old medicine show doctor has the crowd where he wants them then he proceeds to sell his medicine.

The Hollywood Photographic Section

M. P. World Staff Photo

WITH UNIVERSAL — Tom Moore is at present playing the male lead in Universal's Anybody Here Seen Kelly?"

TOM MOORE is back at work again, this time with Universal. The popular free-lance star has the male lead in "Has Anybody Here Seen Kelly," which William Wyler is directing.

Bessie Love, diminutive little actress who recently made such a tremendous hit in "Dress Parade" for De Mille, is appearing opposite Moore. They make a favorable team and should turn in a pleasing performance.

Moore, one of the leading male stars a few years ago, is still much in demand by the larger companies.

He claims the distinction, or at least his friends do, of having played more Irish roles on the screen than any other actor.

Recently he appeared opposite Phyllis Haver in "The Wise Wife" for De Mille. In this picture he was cast for a role that was ideally suitable.

When Universal decided to film "Has Anybody Here Seen Kelly?" several outside players were considered for the male lead. Finally Moore was chosen. It is more than likely that he will do another picture for the same company with the completion of his current role.

PARAMOUNT is said to be negotiating with Universal for the loan of Conrad Veidt to play a featured role with Emil Jannings in "The Patriot." Veidt is now finishing "The Man Who Laughs" for Universal.

NANCY CARROLL, well-known stage actress, has signed a long term contract with Paramount. She is now doing the feminine lead in "Abie's Irish Rose" for the same company.

M. P. World Staff Photo

COMEDIENNE — Marjorie Reebe, Fox contract player, is making a distinct impression.

J. J. BLYSTONE, Fox director, saw a two reel comedy with Marjorie Beebe in it and immediately concluded that Marjorie was just the girl for a role in a picture he was then to make, starring Madge Bellamy.

This picture, "Ankles Preferred," sort of set Marjorie on the path upward. It was while working in this picture that Fox officials decided she was too good a bet to let get away and signed her to a five year contract.

She learned the game from the "extras," angle and did not step into the spotlight overnight. From one studio to another she beat the usual trail of the extra seeking work.

Although she has only been under contract to Fox about a year, nevertheless most of her early experience came at this studio.

She is another native of Kansas City, Mo., that seems to be carving a niche on the screen. For the past five years she has made her home in Hollywood and judging by her present success she will continue to remain here indefinitely.

Her latest work was in "Nutty But Nice," a two reel comedy produced by Fox. In "Very Confidential," starring Madge Bellamy, she did excellent work and convinced studio officials that she was prospective starring material.

JEAN HERSHOLT will next be starred in "The Braggart" by Universal. This became known this week. The story was written especially for the star by Benjamin S. Cutler. Belle Bennett will probably have the feminine lead with Edward Sloman directing.

ALBERTA VAUGHN is playing a featured role in "The Skyscraper" in which William Boyd is being starred by De Mille. Sue Carol has the feminine lead.

DE MILLE has re-signed Alan Hale to a new long term contract by the terms of which he will be heavily featured in the future.

M. P. World Staff Photo

JUVENILE STAR — David Rollins has recently completed the male lead in 'Pigskin,' for Fox.

DAVID ROLLINS has been in pictures a year and judging by his rapid advancement he is bound to be heard from before long. He is now under five year contract to Fox and recently completed the male lead in "Pigskin," directed by David Butler.

In this picture, Rolling plays opposite Sue Carol, another youngster who is showing plenty of promise.

He started in a year ago as an "extra" and was soon doing "bits" and small parts. Then came Fox with "The High School Hero." A search for suitable talent for the featured roles unearthed Rollins. With Sally Phipps and Nick Stuart he held down one of the more important roles.

Universal ready to film "Thanks For the Buggy Ride," starring Laura La Plante, decided upon Rollins for the juvenile lead and borrowed him from Fox.

The youngster hails from Kansas City, Missouri, and has been in Hollywood about four years. He completed his education here.

His first leading role was in a two reel comedy for Fox. Butler seeing him in this selected him for his role in "Pigskin."

Some of the other productions in which he appeared to advantage were "Rolled Stockings," for Paramount; "Naughty But Nice," with Colleen Moore, and in "The Student Prince in Old Heidelberg," for M-G-M.

ALAN HALE is to create the character of Moon Mullins, of comic strip fame, on the screen for De Mille, according to reports.

"BE YOURSELF," will serve as Reginald Denny's next starring picture for Universal. It is an original story by Harry O. Hoyt, which William Seiter will direct.

LOIS WEBER has postponed her proposed trip to New York in order to direct another picture for DeMille. The title of the story has not been announced.

M. P. World Staff Photo

RICHARD ROSSON — Will next direct 'The Escape" for Fox. Production starts in about two weeks.

THE Delehanty family provided the national pastime with several efficient ball tossers. The Rosson clan has done likewise with the motion picture industry.

Richard Rosson pictured here is directing for Fox. Another brother, Arthur, is also listed among Hollywood's leading directors, having been with Paramount for some time. Harold Rosson is rated among the industry's leading cameramen and for years photographed Gloria Swanson in the majority of her pictures.

Richard is next to direct "The Escape" for Fox. No cast has been selected. At present he is working diligently on the story getting it in shape to start the cameras grinding.

His last directorial work was on "The Wizard," a Fox production in which Edmund Lowe was starred.

"The Escape" is a story replete with thrills and action, according to information we were able to obtain. It goes into production in about two weeks and will have a splendid cast of players.

Rosson is enthusiastic regarding the screen possibilities of his forthcoming vehicle.

BRYANT WASHBURN has been chosen for the name role in "Skinner's Big Idea," which FBO is now producing. Washburn played the original role in this same story twelve years ago for the old Essanay company. Hugh Trevor and Martha Sleeper have the juvenile roles.

MARY DUNCAN, former stage actress now under contract to Fox, will have her first outstanding role in F. W. Murnau's, "The Four Devils."

Hollywood Preview

"Legionnaires In Paris"

(FBO Pictures Corporation)

AT ITS FINAL West Coast preview, FBO's Gold Bond Special, "Legionnaires in Paris," shaped up not only as one of the company's biggest box office attractions for the year, but also as one of the most attractive pictures of its kind seen by preview audiences in Hollywood during the past six months.

The special practically lifts Al Cooke and Kit Guard from the short subject-series field and makes them one of the film colony's most convincingly entertaining teams of comedians.

While the picture is essentially based upon comedy, yet stirring instances now and then give a dramatic touch which adds zest to audience interest and provides a well sustained suspense throughout. In no part of the production does the action drag. As edited for general release, it is nothing short of a compact box-office gem.

The theme for the story, we hear, first entered the fertile brain of William Le Baron, studio chieftain. It is especially timely in that it burlesques to a certain extent the recent convention of the American Legion in Paris.

The story opens with Al Cooke and Kit Guard as buddies just about to return to the United States, offending a huge Paris cop and making their escape to the street. Efforts to befriend a corpse which they mistake for a fellow drunkard, result in their returning to the United States fearing they will be the victims of circumstantial evidence. In their home town in Pratts Falls, they are elected to represent the local Legion post at the Paris convention.

Al Cooke (left) and Kit Guard FBO comedians, heretofore scintillating stars in short comedies, have scored a success in "Legionnaires In Paris," previewed this weew in Hollywood. With them is seen John Aasen, who is more than 8 feet tall, and who has a major role in this feature-length comedy.

Back in gay Paree, the action becomes staccato when they evade police at the pier who are there to decorate them with medals for saving a French general during the war. Louise Lorraine and Virginia Sale, as the daughters of the general, assist in complicating matters. The huge cop, played most effectively by that giant actor, John Aasen, having been especially assigned to find the heroes, is lead a merry chase through Parisian streets.

Director Arvid E. Gillstrom, who deserves special commendation for his work, terminates the picture satisfactorily with the two legionnaires being accompanied back to Pratts Falls by the General's daughters.

LOIS WILSON — who is reaching new high levels in her screen artistry, shown, on the California beaches what the well-dressed bathing beauty will wear in FBO's "Coney Island," one of the Grand February Jubilee Specials upon which FBO will lavish exploitation.

CAMILLA HORN IN BARRYMORE FILM

JOHN BARRYMORE has finally and definitely settled on his leading lady in "The Tempest," his current starring production for United Artists. Camila Horn, German actress, who signed a long term contract with U. A. six months ago, is busily engaged with Barrymore in making her first American screen appearance.

Miss Horn is the third leading woman to be cast opposite Barrymore in "The Tempest." The first was Vera Veronina, who, due to illness, was forced to relinquish the role. Then Dorothy Sebastian was borrowed from M-G-M for the lead, only to be succeeded by the German actress.

Directors were also changed, Sam Taylor succeeding Slav Tourjansky. With the shifting of leading women and directors, radical changes were made in the original story by Barrymore and John W. Considine, Jr., supervisor of the production.

Changing directors and leading women after nearly three months' camera work on "The Tempest" has necessitated the unit's working day and night to catch up with the original schedule. Filming will probably run well into next year, as every sequence in which the chief feminine character has appeared, will be re-made and many more sets are to be constructed as the result of additions to the story.

Barrymore's supporting cast includes Louis Wolheim, George Fawcett, Ulrich Haupt, Boris de Fas, Lena Malena and Albert Conti.

FRANKIE DARRO — The Diminutive FBO star, has won the gratitude of thousands of little patients in hospitals to whom he sent the 150 "Frankie Darro Motion Picture Still Shows."

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and
Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

LEATRICE JOY
Now Starring
in
"THE BLUE DANUBE"
for
Cecil B. DeMille

ELIZABETH PICKETT
West Coast Editor and
Supervisor for
WILLIAM FOX'S
Varieties

Philip Bartholomae
First National
EASTERN REPRESENTATIVE
Cora Wilkenning
475 Fifth Ave., N. Y. C.
Tel. Ashland 5337
WESTERN REPRESENTATIVE
Maxine Alton
44 S. Harper Ave., Los Angeles, Cal.
Tel. WH. 8289

WARNER OLAND
ERNEST S. COWELL
Manager

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

SOL LESSER ORGANIZES THEATRE BUILDING UNIT

SOL LESSER, president of the Principal Theatres Corporation of America, and Leo M. Harvey, real estate operator, have organized a new realty ownership and theatre construction organization to be known as the Western States Building Corporation.

According to an announcement, plans to purchase properties in cities of 15,000 or more population, and erect new houses therein, have been formulated. Principal Theatres Corporation of America, the recently organized motion picture theatre circuit with headquarters in Los Angeles, will operate these new theatres.

Lesser declares that within the next six months he expects at least fifteen new houses will be erected. Activities of the new building and realty organization are to be centered in the Western States, extending Eastward as far as the Mississippi river.

Construction activities on the first fifteen theatres scheduled for erection will probably begin shortly after January 1, when the names of the cities selected will be officially made public.

"Our purpose is to provide smart, modern theatres, costing about $150,000 each for the smaller cities of the country," declared Harvey. "Motion pictures in the larger cities are housed in veritable palaces and it is our plan to carry the same splendor into effect in theatres of less seating capacity."

Paramount Signs

Nancy Carroll and Jack Luden, Paramount featured players, have just signed new long-term contracts with Paramount.

Lease With M-G-M

Metro-Goldwyn-Mayer officials seem very much impressed by Rex Lease, young juvenile leading man, and it is rumored that a long term contract is being considered. Lease recently finished the juvenile lead with Jim McCoy in one of the latter's horse operas. He was immediately re-signed for the lead in a newspaper story. In this he plays the part of an aggressive young newspaperman in California luring the eighties. Dorothy Dwan plays opposite Lease.

Marion's Titles

George Marion Jr., is to write the titles for "The Legion of the Condemned," Paramount's companion picture to "Wings," which is now being filmed at Hollywood under the direction of William Wellman, the man who created the war-aviation spectacle. Gary Cooper and Fay Wray are co-featured.

Mary Pickford, United Artists' Star, and "the World's Sweetheart," always, is shown here with her young leading man, Charles ("Buddy") Rogers, in "My Best Girl," her current United Artist release, which will serve as the exceptional medium for the opening of the United Artists Theatre in Hollywood next week. "My Best Girl" proved a success in New York City, and in other key points, and the local presentation is keenly awaited.

SELLING the PICTURE

SELLING WHAT PRICE GLORY WITH TIN SOLDIERS

Harland Fend, of Loew's Ohio Theatres, stole an entire Woolworth window in Cleveland for the showings at the Park and Cameo. Two big enlargements and fifteen stills back up the three desk display of the military stores. Very nice work.

A department of practical exhibitor helps, Established September 23, 1911 by EPES W. SARGENT and continuously conducted by him for more than sixteen years. These are not stunts for certain pictures, but for certain types of pictures. Apply the ideas to your own problems.

LOCALS Make Big SAVINGS

WITH large theatres discussing rising costs of presentations, while admitting that the idea brings large returns, the smaller theatres are following the leaders into precisely the same trap, for small vaudeville shows in small houses raise the receipts and reduce the profits just as surely as large presentations in large capacity theatres accomplish the same result. The trouble is that one cannot stand still. The shows must get better, and between the salaries and transportation, the average ambitious show is a pretty expensive proposition.

But the small theatre, particularly the neighborhood house, has the advantage in that it can call on local talent for support and be assured one or two good nights a week, regardless of the film feature.

THERE is nothing particularly new to this idea. It was developed from the old "Amateur Night" idea, and credit probably should go to the Loew houses for bringing "Opportunity Night" to its fullest development some ten years ago.

Loew managers took the old idea, gave it a new name, eliminated the idea that the acts were put up to be jeered at, and capitalized on the interest naturally felt in the neighborhood stars.

Later the idea was amplified into bathing girl nights, clown nights, and similar devices and was commercialized in the cities by agents who booked what might be termed semi-professional acts. This virtually killed the interest, for the people knew that the acts were hired, and they were not good enough for professional talent or local enough to be interesting in themselves.

In a certain section there were two houses close enough to be in competition. One used two nights a week of hired talent. For a time the receipts were bettered. After two or three months the interest waned, and the idea finally was dropped because it represented an expense without any appreciable addition to the receipts, which had dropped back to their former average.

DE MILLE IN GERMANY

The Tauentsien Palace, Berlin, dressed for the run of the King of Kings. The big sign looks pretty much like Broadway. Times Square has no copyright on the big letters.

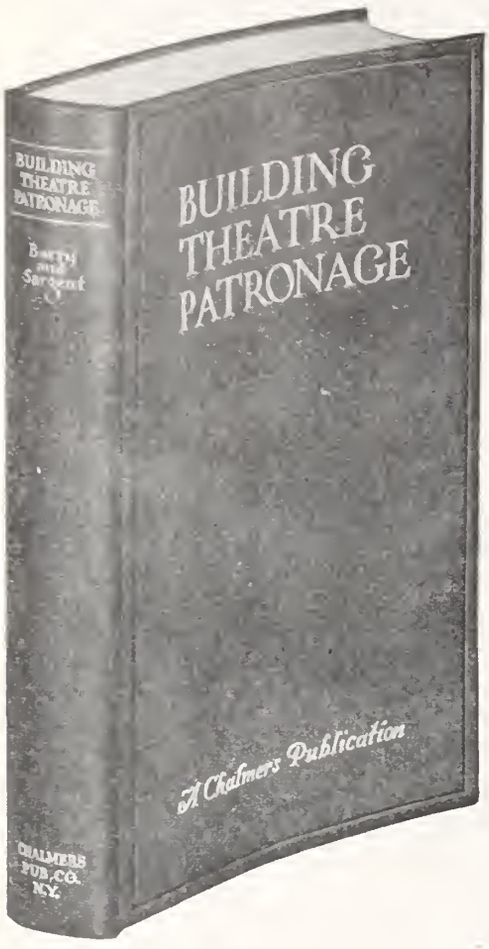
THE other house has clung to Opportunity Night each Wednesday, and the house is packed, because the patrons know that the talent is recruited within half a mile of the house, and generally each patron knows one or more of the contestants.

But this long run is possible only where the spectators are sold the idea from the right angle. They are made to understand that the youngsters have a right to be heard. Any guying is promptly stopped. The applause is confined to the finish of the act. As a result the same boys and girls come back repeatedly and others come in, with the result that there is a constant supply of acts.

The wise manager will not only follow this plan, but he will carefully mark down the more clever of the contestants and use them in other stage work. Harry Seel, one of the Saenger managers, developed the idea to a point where he had a stock company of more than a hundred amateur players many of whom were as clever as the average small time professional, and he put more than one weak attraction over with a presentation, and even sold Abraham Lincoln in the extreme South to a large profit.

IF you cannot produce yourself, get in touch with some dancing teacher or the woman who is forever getting up Sunday School shows. You can find someone, and the home made production will beat anything you can hire for box office pull. Thy it out. Don't let the production bug bite you.

Showed The Gorilla to a Zoo Down In Texas



LAST CALL FOR CHRISTMAS

If you want a really Merry Christmas and a decidedly Happy New Year, order your Building Theatre Patronage today, and get it in your stocking. You could not hire a man to tell you as much for $100 a week, and it costs only $5 at your supply house. Twenty cents more if mailed direct.

Not theory, but sound working practise.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Prologues continue to be big drawing cards. The show which had "East Side West Side" as the feature photoplay, was given a big surrounding program which had as its chief incident an atmospheric prologue called "All Around the Town." This prologue took up 20 minutes and two other presentations were given 12 and 8 minutes respectively. Six minutes was given to the Topical Review and the feature picture took 1 hour and 25 minutes, thus bringing the whole performance to 2 hours and 11 minutes.

"Franz Lizt's Favorites" gave the program an impressive start, opening first with the house orchestra playing the introductory movement of the composer's Sixth Rhapsody. Lemon floods in full on orchestra from bridges; magenta ceiling spots, lemon borders; lemon side strips. Charles Jolley, tenor, then appeared on the apron of the large stage to sing "Liebestraum." He was covered by an amber spot from the dome. This in turn was followed by the Mark Strand Ballet Corps dancing to the "Second Hungarian Rhapsody," on the production stage. Bridges and dome lemon floods on ballet and orchestra; white and pink side spots. Twelve minutes for this presentation.

Following the Topical Review, Chief Caupolican, Indian baritone, appeared on the apron of the large stage, dressed in full Indian regalia, and sung "Pale Moon," the "Toreador" song from "Carmen" and the ballad, "When Day Is Done." Ceiling spots, amber and blue borders; bridges, orange for first two numbers and off for the third. Lemon spot on singer, who took up 8 minutes to good advantage and was given a resounding hand when he made his exit.

Next came "All Around The Town," opening with a harmonica band seated on a high board fence which ran across the stage in front of the Brooklyn Bridge drop. Leg pieces at either side represented tenement houses. Every one dressed in Bowery fashion. "Old Timers' Waltzes" was the first number played by the harmonica band. Bridges lemon floods on production stage, going white at finish. Margaret McKee, whistler, followed. She whistled "Charmaine" under a lemon spot from the dome; bridges light blue floods. After this came Chick Kennedy who sang "Down by the Gas House." Bridges off, lemon spot on singer from dome. For a strong finish Charles Bennington, one-legged dancer, did a very difficult dance.

Fooled the Lion

Getting a man in a monkey dress for The Gorilla at the Aztec theatre, San Antonio, Joe Estis, a publicity man, sent him over to the Zoo.

The monkeys just laughed a little, and the other beasts were indifferent, but a lioness made a mild demonstration and that was good for a story and a photograph in the next day's newspaper, which gave the perambulator an added interest as he paraded the street.

Cats Are "In"

Changing the dog matinee slightly, Fred Putnam, of the Beaumont theatre, Beaumont, Texas, gave a Black Cat Matinee for The Cat and the Canary. The cats were parked in a large cage in the lobby while their young owners saw the show free. It brought out about twenty cats, which was no strain on the box office, but sufficient to prove a good bally.

It might help to drop a live mouse in the cage now and then. It will liven things up.

A GENERAL AND A CLOSEUP VIEW OF A GOOD LOBBY STUNT FROM ASHEVILLE, N. C.

T. R. Earl, of the Imperial theatre, dressed his lobby with the breakfast table and made a very inviting display. The card on the table announces that it is "Reserved for Constance Talmadge and party for Breakfast at Sunrise." The lobby was so different it helped business good.

Hooked Movietone News To What Price Glory

NOVEL ARMY EQUIPMENT FOR DRESS PARADE IN BROOKLYN

This display in front of the Albee theatre, Brooklyn, N. Y., was supplied through the Army Recruiting Service, and included an 850,000,000 candlepower searchlight and the micro horns used to detect the approach of enemy airplanes.

Offset a Poor Title With Street Exploit

In some sections Two Arabian Knights has not drawn what it might have done because the title suggested an oriental costume play, and that didn't listen so good.

H. D. Grove, of the Des Moines theatre, Des Moines, Ia., offset this by sending out a pair of men in overseas uniform astride a pair of donkeys. They wore banners to indicate that they were the two Arabian knights.

Of course, this stunt does not require donkeys, but Mr. Grove got a pair that were natural born exploiters and they bucked and balked at precisely the right times to stress the comedy. It might not have appealed to the riders as comedy, but it hit the spectators from that angle, and they enjoyed the free street show so much that they paid money for the screen attraction.

Most donkey owners can tell you just where you can tickle a donkey's slats to get the most convincing response, and you can pass the information along if you use the jacks. If you don't, at least try the "I am" doughboys, for the picture will please most patrons, and you won't want them to miss this for their own sakes as well as yours.

Page the S. P. C. A.

Edgar Hart, now at the Hollywood theatre, Portland, Oregon, gave away four turkeys for Thanksgiving. He named them "Lapoluza," "Lala," "Popluza" and "Eimlast," and the local S. P. S. C. didn't do a darned thing about it, but the turks were glad to be slaughtered after they heard their new names.

With his happy faculty for getting the last ounce out of a stunt, Edgar hooked the business luncheon clubs to the gag, and he borrowed a vacant store, two doors from the theatre, for a coop for the birds.

Simple

Making a three sheet into a lobby attractor was easy for Tom Holliday at the Imperial theatre, Columbia, S. C.

He took a three sheet of Underworld, cut away the flash from the policeman's revolver, covered the opening with red paper and put a flasher lamp behind it. All lobby lighting was red and purple to give atmosphere.

Novel Army Equipment Told of Dress Parade

Because of the location of the E. F. Albee theatre, Brooklyn, Dress Parade was given an exceptional campaign when it came to play that palatial house. The theatre lies just across from that section of Fulton street known locally as "The ladies half mile" since within that distance are practically all of the important stores, and nearly every woman gets over that stretch of sidewalk at least once each week.

The theatre lies across the street, with another street running obliquely to form a triangular space that used to be a park before the New York subway was continued to Brooklyn. Now the space is railed in to protect a ventilating shaft.

Irwin Zeltner, of the K-A Special Promotion Bureau, had to obtain the permission of the municipal Department of Highways, the Rapid Transit Commission and the Interborough Rapid Transit to build a platform over this triangle upon which to exhibit an 850,000,000 candlepower searchlight and a battery of airplane detectors, loaned by the Army through its recruiting service. Two details of men were told off to explain to the crowds how the huge horns caught the drone of an enemy plane long before it could be seen. Generator trucks, hidden by the apparatus, were parked on the far side to supply current to the huge searchlight, which can throw a beam thirty miles.

Between the crowds on the street and the thousands using the elevated road which runs just this side of the spot show, most of Brooklyn knew all about Dress Parade.

For bigness of display and advantage of location, this was an outstanding stunt.

A THREE ANGLED BANNER ON GLORY USED IN DENVER

The middle section sells the picture itself, while on the left is the announcement of the Movietone accompaniment arranged by Roxy and on the right is the Movietone newsreel of the Legion convention in Paris.

School Week Is Knockout For Annual Stunt

Tallmadge Uses Heralds On Government Postals

Kenneth Tallmadge, of the Croswell theatre, Adrian, Mich., gets all of his program in compact form on a government postcard, which makes an ideal mailing piece.

Apparently using the multigraph, which gives a cleaner impression than a mimeograph, he gets it all into small compass and gets his printing stock free.

Just to show what can be done in a postcard, here is a sample for one week:

"Adrian, Michigan.

Dear Croswell Patron:

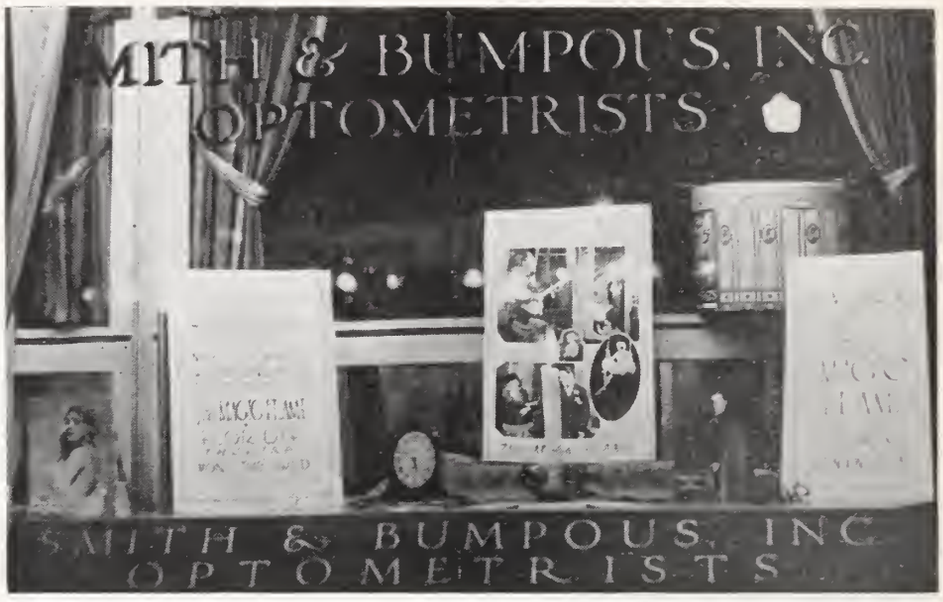
"Just want to tell you that next week we have a wonderful line-up of feature pictures and some comedies, news reels and short subjects that surely will please you. Next Sunday and Monday, Nov. 20-21, is Lon Chaney's latest production, "The Unknown," with Joan Crawford. On Tuesday and Wednesday Richard Dix comes in "Manpower," and a Harry Langdon comedy. For Thursday only is a real college story, "The Fair Co-Ed," with Marion Davies, and it's a "pippin." For the last two days, Friday and Saturday, Lewis Stone and Anna Q. Nilsson will be on the silver screen in "Lonesome Ladies," and our usual offering of superb Keith Vaudeville.

May we wish you all a "Happy Thanksgiving?"

Sincerely,
Kenneth Tallmadge, Mgr. Croswell."

Handy As Ever

The manager who does not make a special drive on students for Ben Hur is overlooking a valuable angle. In Alliance, Ill., a special matinee at the Marrison theatre was announced by the Superintendent of Schools in every class room from the Seventh Grade to High School seniors. This followed the regular matinee one afternoon and students were admitted for twenty-five cents. The advantage lies in the verbal advertising, both before and after the event, so the announcement should be made early and the matinee given in the early part of the run.



THE BURNING CANDLE IS REVIVED FOR THE MAGIC FLAME

First used for Norma Talmadge, several years ago, the stunt is still good. You get a large church candle and give ticket prizes to those who most closely estimate its endurance. Brought to life by Charles H. Amos of the Florida, St. Petersburg.

Circle's School Week Is Splendid Business Maker

Last year the Circle theatre, Indianapolis, inaugurated a scholastic week which proved so popular that the stunt was repeated this year and the success of the second venture has placed the idea among the fixtures at this big house.

The idea is to book in some college picture and then make a special drive on the schools through their teams. This year the picture selected was Barthelmess in The Drop Kick, and the week before the event the five schools selected; four of them city high schools and the other a prep school, were visited and short lengths made of the football team.

A special night was assigned each of the schools, at which time the school team, coaches and faculty members of the athletic board were guests of the house. The front and interior were decorated in the school colors, the class songs were played and the special shot of that school's team was screened. Cheer leaders led the student body in their noise making, and a general whoop-up time was had.

This year the school flags were made of weatherproof bunting, with a view to their annual use and 950 yards of decorative bunting in the school colors were acquired.

The fullest development of the idea would be the saving of the films for showing the followinf year, and a graceful courtesy would be a donation of a print to the school film library.

It not only gets the school supporters, but it is good for special mention in the sporting pages, with reference to the sport angle of the feature shown. Where a motion camera is not available a slide may be made and in time these annual events will come to have real historical value.

NATIONAL GUARD REGIMENT TO BALLYHOO THE DRESS PARADE IN BALTIMORE

Branch Manager Lenehan obtained the cooperation of the Fifth Regiment of the Maryland National Guard when the picture opened at the Rivoli. As the uniform is patterned after that of West Point, the effect was doubly good. The following day 1,200 men from the posts around Baltimore were brought to the performance in army trucks, which gave another boost.

Walter McDowell Shows a Pretty Use of White

Sells Comedy Feature With Simple Display

J. J. Dempsey uses only half the team to sell Rookies to the patrons of the Strand Theatre, Brockton, Mass., but he gets sufficient out of the picture of Dane to carry a comedy suggestion that amplifies his six lines of sales talk. And since he gets enough in his two fives, it would have been waste to have taken more.

LOOK out for a gas-attack—laughing gas. For here comes one of the funniest pictures ever made—and featuring the greatest comedy team in the history of motion-pictures.
You'll learn about laughing from—
KARL DANE AND GEORGE K. ARTHUR
in
ROOKIES
THUR. FRI. SAT.
In addition
DOROTHY GISH
WILL ROGERS
in
"TIPTOES"
STRAND THEATRE
—Popular Prices—
10c up to 5 P. M.
After 5 P. M., 10c, 15c
Thursday only! 2 shows at noon and 2.30 p. m. Evening performance at 8. p. m. John McCormack Concert.

WORKING ONE CUT

Mr. Dempsey has adapted George Planck's idea of circular signatures, but makes his an oval, which works as well and gives a slightly larger display. The value of the circle or oval over the obling lines is the fact that it will work into a space better because the rounded edge is less uncompromising. The oblong signature must be worked in with care or it seems out of place. These ovals will ride anywhere in the space from the centre to the outside line and look as though they belonged.

This layout seems to have been adopted as standard by the Strand, and it is a nice utilization of a small, but well balanced proportion.

Gets a Attractive Display In a Paneled Four Wide

Walter McDowell, of the Strand Theatre, Syracuse, sends in a four fours on Camille that makes full use of white space to enhance the appeal of his arguments. He drops as low as six points for one of his small banks, but he gets every word over because the six point is double leaded to make it readable and the six is used to get contrast with a twelve point in the same panel. It may not sound convincing, but in contrast with the twelve the six gives better display than a second bank of twelve would yield, and McDowell knew it.

He takes three of the panels for the picture, a fourth for the other features and utilizes a narrow margin for the underline, with a single small cut from the press book for his attractor. The last is an exceptionally good name plate in that it throws the star and title into strong relief without getting too prominent. The face inset into the panel also contributes to the effect, and the whole forms one of the best drawings First National has offered in a long time. That same space with half a dozen adjectives thrown in would have been utterly useless. The value of the cut lies in its simplicity. In this instance it rides very well with the Strand's reverse signature, and both gain through the absence of full face lines which would weaken the appeal of the cuts. We think this one of McDowell's best displays.

Plenty of Bold Faces Escape Blackness Here

This three fives from the Hippodrome Theatre, Cleveland, is an exception to the general rule that too much black face should not be used in a display. It is practically all bold, but the distribution saves it from being too black.

The Picture That Made Such a Phenomenal Hit at the Roxy Theatre, New York City
Pearce & Scheele's
HIPPODROME
"THE BLOOD SHIP"
The Mightiest of All Sea Dramas!
HOBART BOSWORTH
JACQUELINE LOGAN
RICHARD ARLEN
"A COLUMBIA SPECIAL"
Romance, Adventure, Love aboard a hell-ship. A two-fisted mystery man —a young girl in trouble. The tensest drama you have ever seen! SEE IT!
ANOTHER BIG SMASH-BANG UNUSUAL SHOW

BLACK BUT LIGHT

The trick is turned by using leads between the lines. Those three star names, if set unleaded would be a smudge, but with a six point reglet between the lines, they are held far enough apart to avoid confliction, and the suggestion of lightness is furthered by letter spacing. There is a four-to-em space between each letter and a full em quad instead of the three-to-em between the words. The result is that the lines are open both ways and do not appear to be as heavy as they really are, while they still gain the blackface display.

The title is letter spaced, which gives it dominance and lets it stand out more boldly than proportion would normally bring. The two lines at the top are not as good, but they are not hurtful. The panel at the left probably would have been better if set in italic or a light bold italic. There are too many lines of upright boldface. The cut is not particularly clean, but this is the fault of the press and not the cut itself, and it is not too dull to lack value. Taken by and large, it is a good display for The Blood Ship.

Characteristic Design Iis Help to the Display

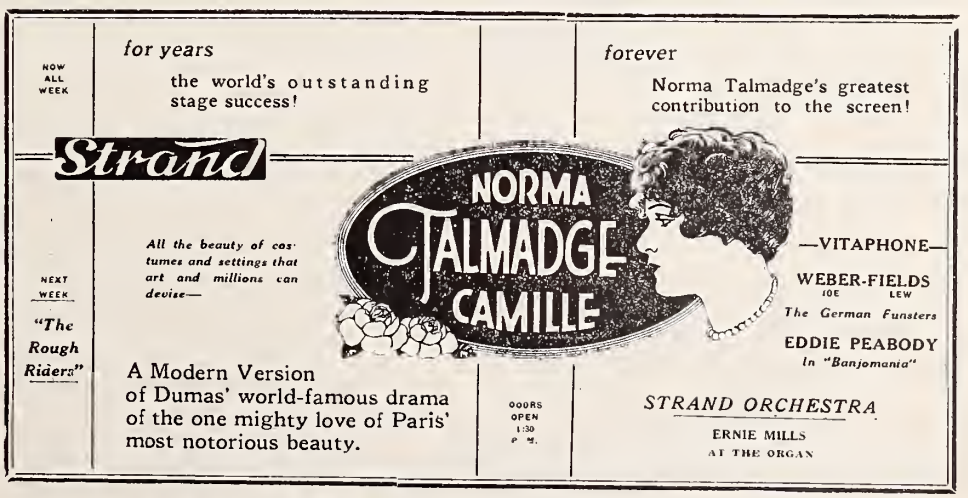
Here is a 50x2 from Chicago that uses a characteristic design for both attraction and emphasis. It is natural that a pennant should be used for The College Widow, and making it a black pennant gives a nice reverse panel in which to announce star and title.

Every man on the team "fell" for Her!
Warner Bros. present
DOLORES COSTELLO in "The COLLEGE WIDOW"
WITH WILLIAM COLLIER JR.
WARNER'S ORPHEUM
STATE at MONROE
8:30 a.m. to MIDNITE
VITAPHONE
ACCOMPANIMENT & PRESENTATIONS
Stars from "Scandals"
HOWARD BROS.
Willie and Eugene in a New Comedy Sketch
ALLAN PRIOR
Famous Tenor—Star of "The Student Prince" And Other Artists

A CLEVER CONCEPTION

The black triangle gives emphasis to the white space, as well, and lets the Vitaphone have the space to itself so far as display goes, while still taking all the space for the feature. And the Vitaphone section is intelligently set in type instead of being lettered by hand. That's something you do not often see.

MAKE it a Merry Christmas. Get a copy of Building Theatre Patronage.



A NICE SPACE FROM WALTER McDO WELL ON CAMILLE

Live News from Coast to Coast

Notes About Wide-Awake Exhibitors and Exchange Men from all points

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 15.

WHILE some motion picture theatres in central and northern New York are closing for the winter, others are reopening. C. E. Taylor opened the Gateway theatre in Antwerp last week, the building having been renovated and the seating capacity increased. The entrance has also been remodeled making it one of the most cozy houses in northern New York. Arthur Fontana has closed his theatre in Livingston Manor for the winter. Seeley and Miller have reopened the Orpheum in Kingston and are running a combination of vaudeville and pictures. Keene and Lord have closed their theatre for the winter in Phoenicia.

Troy

A little idea on the part of Jake Rosenthal, owner of the Rose theatre in Troy, resulted in many families in that city enjoying turkey rather than chicken on Thanksgiving Day. Each year Mr. Rosenthal gives away several turkeys each night for a week or so before Thanksgiving Day, to patrons of the house who are lucky enough to hold winning coupons. Of course Mr. Rosenthal reserved a turkey for his own family table.

Ticonderoga

Al Barton, well known exhibitor in Ticonderoga, is spending three weeks at Asheville, N. C. Mrs. Barton accompanied her husband on the trip which was made by automobile. Morris Silverman, of Schenectady, was called to New York a few days ago on account of the illness of a relative. George Ferguson of the Pathe Exchange in Buffalo, was in town. Vic Bendell, of Albany, has gone to Florida, to represent the Kauffman Mat Service. John J. Curry and F. X. Shay, of Schenectady, were in New York city recently.

Utica

Despite hard work on the part of exhibitors in Utica, taxpayers in that city have voted for a five month daylight saving period, running from the first Sunday in April until the last Sunday in September, and the mayor has now approved of the ordinance. It will cost the exhibitors of that city thousands of dollars in lost patronage.

There have been some important changes in the territory during the past week, chief of which was the resignation of Max Milder, director of buying and booking for the Schine circuit of over 130 theatres. Mr. Milder has been making his headquarters in Gloversville, but will return to his former home in Philadelphia. For the time being, at least, his work will be carried on by George Lynch. Lee Langdon, one of the old time bookers in Albany, and who has been associated for the past year or two with Warner Brother's exchange, resigned during the week and has leased the Central theatre in Albany. He has been succeeded by James Rose, who served as booker for Pathe for five years and later as salesman. Abe VanDusen, booker at the Fox exchange, resigned last week and has accepted a similar position with the F. B. O. exchange.

Nate Robbins, of Utica, expects to open his beautiful residential theatre in that city on or about December 15, marking his re-entry in the exhibitors field, following the sale of his theatres about a year ago in Watertown and Syracuse. There will be a new theatre opened in Binghamton in January, known as "The Sun" and with J. Kocak at the helm. The Eagle in Albany reopened this week under the direction of Abe Stone Miller and Sherry will reopen the Orpheum in Kingston in the near future. The house has been remodeled . The Albany in Schenectady has been closed for the winter. Stanley and Fabian are erecting a 2,500 seat house in Nyack.

YOUNGSTOWN, O., Dec. 16.—C. W. Deibel is not only well known as a theatre man: his golf has placed him in quite as prominent a position in the public eye. And just to prove that he is as successful in his golfing as he has been in his theatrical ventures, here is a showing of his golf trophies, won during fifteen years of play.

But it must not be thought that Mr. Deibel is so much a slave to his trophy gathering that he has no time for his theatres. While winning the trophies he has built four theatres, the latest being the Liberty in Youngstown. The theatre itself is a tribute to a real showman's skill in planning for public good will and real entertainment.

Ohio

A significant merger, believed to be one of the largest in this section of the country, was effected here recently when Variety Amusement Co., Inc., the recently-formed organization of which Jacob Silberman is president, completed final negotiations for purchase of Dr. B. I. Brody's controlling interests in the U-B Theatrical Enterprises, Inc., and simultaneously announced a 50-50 affiliation with Universal to become effective immediately.

The deal, which is said to involve upwards of $500,000, includes the following Cleveland theaters in the U-B Theatrical chain: East Ninth; Homestead; Detroit; Hilliard Square; Broadway; Cedar-Lee; Imperial and Kinsman, and also includes lease and all interests in the new Moreland Theatre now nearing completion. The Variety Amusement Company theatres included in the merger are the Shaw Hayden, the Union Square, Lucier and Wind-a-Meer.

Mrs. Ziegler Appointed

In accordance with the new sales plan instituted by Al Lichtman, United Artists' domestic sales head, Mrs. Alice S. Ziegler has been appointed office manager of the Pittsburgh branch of United Artists Corporation. Mrs. Ziegler takes up her new duties immediately.

St. Louis, Mo

Moving Picture World Bureau, St. Louis, Mo., Dec. 15.

ONE of the most important deals involving an independent motion picture exchange ever consummated in the St. Louis territory was the purchase of a one-third interest in the Premier Pictures Corporation, 3308 Olive street, by Claude W. McKean, former manager of the St. Louis Fox exchange.

Nat E. Steinberg and Thomas C. Tobin each hold one third interest in the exchange, making it an exclusive St. Louis organization. The stock purchased by Mr. McKean was held by New York interests. McKean, Steinberg and Tobin are all young men and obtained their film training in the St. Louis territory.

Thayer

H. C. Simmons has sold the Royal Theatre, Thayer, Mo., to Dean W. Davis.

The Liberty Theatre, 4066 Easton avenue, St. Louis, Mo., seating 379 persons, has been so'd by S. J. Endler and W. W. Bruggeman to Kaehn & Friedlander.

Salem

The Lyric Theatre, Salem, Mo., has been taken over by W. A. Donaldson. J. L. Bangertwas formerly the owner.

Hammond, La.

A. Higginbotham has awarded the contract for the new theatre he is building in Hammond, La. The general contractor is G. L. Whitaker of Tylertown, Miss. The plans call for a theatre costing about $100,000.

Among the out-of-town exhibitors in Kansas City market this week were: G. L. Rugg, Hiawatha, Kas., C. M. Pattee, Pattee theatre, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

R. L. McLean, district representative for Pathe-DeMille; J. C. Jossey, Vice-president of Enterprise, and J. R. Wilson, general sales manager for Educational were Kansas City visitors this week. James Foland, branch manager of Artic-Nu-Air, returned to Kansas City after a motor trip through Iowa, Minnesota, Wisconsin and Michigan. R. O. Pearson, short subject manager for the Pathe branch; Bill Warner of First National; "Red" Jones of Tiffany and E. C. Rhoden of the Mid-West Film Exchange, Inc., were hustling for more business in the territory this week. A. C. Nathan has been transferred from the Southern Kansas territory to city sales for the Warner Bros., branch. Plates at the Film Board of Trade luncheon Saturday revealed that there are eighty-nine film salesmen traveling out of Kansas City.

Grove Will Build

Louisville, Ky., Dec. 15—Sylvester Grove, manager of the Preston Theatre, at Preston and Ormsby streets, which boasts a large summer airdome and a winter theatre with equal seating capacity, has plans for a new theatre at Preston street, near Eastern Parkway, to be known as the Parkway Theatre.

Rose Theatre Enlarged

Dublin, Ga., Dec. 14.—Work was commenced recently to enlarge the Rose Theatre. Mr. T. C. Fountain was given the contract by Manager Yeomans to build an additional thirty feet for seating capacity, and also to erect a stage. This will include the seating capacity of the Rose to 750. Contract was also given for one of the latest heating systems.

High School Miss Runs Own Theatre

Benton City, Mo., boasts of a 17-year-old girl as the leading exhibitor in that section of the state. She is Miss Mildred Russell, who is a successful manager of the Community theatre. She has had charge of the management of the house since she was 15 years old and has become a seasoned showman. Besides the various community events and road shows, a weekly feature picture is shown and Miss Russell buys her pictures with as much discretion as do the more experienced exhibitors. She is handicapped by the loss of her right limb, which was amputated at the knee as a result of an injury years ago. She is now a junior in the high school at Benton City and serves as assistant to her father, who is postmaster.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Dec. 15.

VISITORS in Minneapolis recently included Barney Benfield of Morris, Minn., oe Schindele of Granite Falls, Minn., C. T. Schnee of Litchfield, Minn., S. A. Shirley, Metro-Goldwyn-Mayer district manager from Chicago, Julius Edelstein of Hibbing, Minn., S. A. Abrose, special representative from the United Astists home office, and Tom Foster, wner of the Star theatre at Stanley, Wis.

Paramount Famous Lasky corporation has promoted Al Anderson from head booker at the Minneapolis branch to salesman working out of Sioux Falls.

North Dakota

A new theater will be opened at Bowbells, N. D., as soon as extensive repairs have been completed on store building. The new house is to be used for stage plays and dances, while the Royal theater will be used only for motion pictures.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 15.

RECENT visitors at the Pathe exchange were Harry Scott, short subject sales manager, and Stanley Jacques, district manager.

Albert Wheeler, of Film Row's well-known Wheeler family, this week took up his new duties as booker the Tiffany exchange.

Sid Rosenfeld, of the Independent Display Company, is spending his evenings as an exhibitor, Sid having just purchased the Vendome theatre on Wylie avenue. All Sid's friends wish him the best of luck his new undertaking.

Jack Hays, former Universal Exploiteer in the local territory for two years, was in town the past week. Jack is now Business Representative for Gene Buck's "Yours Truly" road show.

Longdon at Memphis

Phillip Longdon, salesman in the Paramount Atlanta exchange has been appointed branch manager the Memphis exchange succeeding C. E. Hilgers.

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 15.

TEETER AND FOSTER have sold their Adelphi theatre on the north side to Julius Lamb of Waukegan, who will make some improvements in the house.

Rockford

Charles House has taken over the management of the Midway theatre at Rockford, Ill. and B. and K. will book the pictures into that house.

A. J. Sampson, formerly manager here of the F B O exchange, has joined the staff of the Schoenstadt circuit.

Marvin Weil has resigned as general manager of the C. E. Beck circuit here and will announce his new connection next week.

Moline

Word has been received here that the Le Claire Theatre at Moline, Ill., closed a few months ago on account of a row with the musicians union, will reopen under the management of Henry Weinberg, who will operate the house without music other than an organ.

The Monroe theatre, under Abe Cohn management for Fox, has installed the Movietone and is using it in connection with the first showing of the 7th Heaven at that loop theatre.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 15.

WHETHER it means increased business, or whether it is indicative of augmented interest in exhibitor affairs, R. R. Biechele, president of the M.P.T.O. Kansas-Missouri, doesn't know, but he does know that almost twice the number of letters, seeking advice and information, are coming into the M.P.T.O. K-M office in Kansas City than formerly was the case.

"I feel certain that exhibitors are beginning to realize the value of co-operative organization," Mr. Biechele said. "Showmen who are in the outskirts of our territory do not keep in as close touch with affairs as do those closer in, but I believe the time is not far distant when a matter of miles will make little difference in the compactness of exhibitors' organizations."

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Dec. 15.

A FIRE broke out in the projection room of the Edison Theatre, 37 Powell street, San Francisco, during the noon hour, recently, and two men were slightly injured in attempting to extinguish the blaze.

Fallon, Nev.

The Palace Theatre has been purchased by E. B. Loring, who conducts a drug store at Fallon, and will be operated under the management of H. W. Sherburne, an experienced theatre manager. Mr. Sherburne has managed large houses at Sacramento, Berkely and San Jose for West Coast Theatres, Inc. and is especially well known for his success with the U. C. Theatre at Berkeley, Cal.

Lincoln

The Strand Theatre has been renovated throughout in preparation for winter business and many new seats have been installed.

Wit and Film Kept This Fire a Secret

Spokane, Wash., Dec. 15.—A piece of cool headedness on the part of manager Frank Kepel of the Rex, Spokane, kept the entire audience in ignorance of the fact that the building next door was in flames and half of the Spokane fire department was gathered around to quench the blaze. Manager Kepel told his organist, who immediately rose to dramatic heights and grand crescendos, while the current chapter of "Hawk of the Hills" riveted the spectators' eyes to the screen. The organ drowned the fire siren and all danger of a panic was averted. They didn't even know there had been a fire until they left the theatre to gaze upon the still smouldering building.

Canada

Moving Picture World Bureau, Ottawa, Canada, Dec. 15.

THE Canadian Division of the M.P.T.O. held its annual dinner in the Pompeiian Room of the King Edward Hotel, Toronto, when no speeches were heard but there was plenty of merriment and entertainment under the direction of Alderman W. A. Summerville as chairman. J. C. Brady, proprietor of the Madison Theatre, Toronto, and president of the M.P.T.O. in Ontario since its start, welcomed the guests, while Col. John A. Cooper, Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, extended greetings. Ray Lewis, Toronto, who had much to do with the success of the M.P.T.O. in the Dominion as secretary until 1927, was given an enthusiastic reception. Ald. Summerville is proprietor of the Prince of Wales and Greenwood Theatres in Toronto.

Ontario

The Patricia Theatre, Leamington, Ontario, established for quite a few years, has been secured by the Allens on a lease basis. Fred Broadley had charge of the Patricia for a considerable time.

SAVE MONEY ON YOUR
Roll Tickets
Your Own Special Wording
100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10,00
Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
STOCK TICKETS
100,000 for $13.50
ANY ASSORTMENT YOU WANT

Northwest

Moving Picture World Bureau
Seattle, Wash., Dec. 15.

WEST COAST dignitaries in the person of Harold Franklin, Sam Katz and Nicholas Schenck arrived in Seattle this week to look over the new Seattle theatre which opens in January. The exterior of the building is illuminated nightly by a huge battery of searchlights, and this practice will be continued until the formal opening.

Jack Bower, Seattle branch manager for First National, has resigned and leaves the last of the week to become branch manager for United Artists in Los Angeles. His successor has not yet been named. Mr. Bower has made an enviable record during his stay in Seattle, winning top money several times in national drives.

The Northwest Film Board of Trade presented Charles W. Harden, pioneer branch manager for United Artists in Seattle with a handsome gift, when he severed his connection with that firm, in appreciation of his association with that body.

Idaho

The schools of Coeur d'Alene, Idaho, will use moving pictures for a series of educational subjects including geography, history, commerse and industry, according to City Superintendent of Schools J. J. Rae. Some of the films will be furnished by the Federal government.

Public schools of Moscow, Idaho, plan to reopen this week, following ten days closing on account of infantile paralysis.

Northwest

Mr. and Mrs. S. Z. Williams are again in possession of the Yesler theatre, recently taken over by N. Laving. The Williams' also operate the Good Luck. Lavine will continue to operate the South Park.

The Manhattan theatre, on Victory Highway north of Seattle's city limits, has been purchased by Mr. Forbes. Messrs. Robinson and Rivers were former owners.

The Pastime, Tensed, Idaho, has been purchased from A. Saabe, by Lew Hedges.

Manager W. H. (Nick) Pierong, of Spokane Pantages, has returned to the city after four weeks in New York and a fortnight in California, in conference with Alexander Pantages. Cecil Miller was in charge of the house during his absence.

Spokane Building Corp., is the name under which L. N. Rosenbaum, New York capitalist who is erecting the new $3,000,000 theatre in Spokane for West Coast, will operate. Ground was broken for the new house November 16th. The site will he cleared within 30 days.

America Gets Pratt

Denver, Colo., Dec. 15.—Frannk L. Pratt, former manager of the Blue Mouse theatre of Tacoma, Washington, has accepted the position of assistant manager of the America Theatre, Universal's Denver theatre. He will be assistant to E. Marshall Taylor who has managed the theatre for the past six months. Mr. Pratt is well qualified for his new position having been associated with theatres in a similar capacity in Salt Lake City and Seattle. He was formerly assistant to Mr. Taylor in the management of the Columbia theatre of Portland, Ore. for two years.

Cohen Get Another

George Cohen, a well known exhibitor in Newburgh, is branching out and has just secured Linden Hall in Middletown from Thomas Watts. It is planned to improve the house in a number of ways and when it reopens sometime next month it will be known as the Linden theatre.

GRAHAM, Texas, Dec. 15.—M. W. Lamour has made a real money maker of the National Theatre and his latest "stunt" for bringing public interest to the highest point has been the establishment of a local News Reel, which, in conjunction with a local drug store, he makes a special feature at the theatre. Mr. Larmour says that since the inauguration of the news specialty, business as well as public good will has been jacked up a lot.

Colorado

Moving Picture World Bureau
Denver, Colo., Dec. 15.

RAY E. SLENTZ is now manager of the Rialto and Victory theatres of Denver succeeding Walter League who has been transferred to St. Petersburg, Florida, where he will be associated with Publix Theatres probably in a managerial capacity. Mr. Slentz has managed the Colorado theatre in Pueblo, Colo., and the Rialto theatre of Colorado Springs, Colo. He came to Denver from the Rialto theatre of Colorado Springs.

Last week another new theatre opened in Denver. It was the Yates theatre at 44th and Yates. The theatre was built by A. J. Saborin, a new face among exhibitors. The theatre has a seating capacity of 500.

Edgerton, Wyo.

The L. & A. theatre of Edgerton, Wyo., has been leased by L. A. Ward to Ham Crawford for an indefinite period. The theatre has been renamed the Rex.

Out-of-town exhibitors who were seen visiting exchanges along film row during the past week were Senator and Mrs. Frank Kelley of the Empress theatre, Salida, Colo.; A. V. E. Wessels, manager of the Alden theatre, Steamboat Springs, Colo.; George Paper, Curran-Isis Amusement Company of Boulder, Colo.; Frank Bronte, Gem theatre, Yuma, Colo.; Jim Lynch and Jack Lynch of the Empress theatre, Laramie, Wyo.

Ogden, Utah

Harmon Peery, well known theatre owner of Ogden, Utah, was a Denver visitor last Saturday. He was the guest of Ben Rosenberg, Home Offiee representative for Fox. Mr. Peery is on his way home from a trip to Chicago. He owns the Egyptian and Ogden theatres in the Utah city as well as the White City Amusement Park.

Kentucky

Moving Picture World Bureau
Louisville, Ky., Dec. 15.

PERMIT was issued on Oct. 19, for the new Uptown Theatre, on Bardstown Road and Eastern Parkway, under construction by Louis Schuster, and under lease to the Broadway Amusement Enterprise interests. The permit calls for a theatre costing $75,000, but construction will cost much over that figure, as there will be a number of very excellent stores in the building, which will occupy a large space.

Edward Schupp, 7 years of age, 1440 South Eighteenth street, Louisville, awoke at 3 o'clock A. M., in the Oak Theater, at Eighteenth and Oak streets, a sleepy and seared young man. A night watchman let him out. Worried parents had called the police and the theater before the youngster was located.

Texas

Moving Picture World Bureau
Cincinnati, Dec. 15.

SUNDAY movies to entertain oil field workers have started at Midland, Texas, but the shows are closed for all regular church services.

A new 800 seat theatre will be built at Midland, Texas, in near future, to be operated by W. H. Williams, who also operates the Idlehour and Palace Theaters at Midland.

A new 1,400 seat theater will be built at Big Springs, Texas, in near future. Mr. and Mrs. Walker opened their new Texas Theater at Grand Prairie, Nov. 14th.

C. B. Stiff, city manager for Publix Theaters Corporation at Houston, Texas, was promoted to post of district manager for Publix Theaters in central division of Texas, which includes Houston, Fort Worth, San Antonio, Dallas, Austin, Waco and Galveston. Charles Pincus of New Haven, Conn., former West Coast theater executive, will succeed Mr. Stiff at Houston.

Arkansas

W. F. Sonneman has taken over the management of the Ozark theater at Fayetteville, Arkansas, which was formerly operated by Arkansas Musement Enterprises Co.

Junction

E. G. Lockley will start construction on his new Leroy theater at Junction, Texas, in near future.

Ohio

Moving Picture World Bureau,
Cincinnati, Dec. 9.

MANAGEMENT of Ritz Theatre, Mansfield, Ohio, presented local library with two copies each of "Seventh Heaven" and "Michael Strogoff" shortly after these pictures played in that house. Madison Theatre, Mansfield, followed suit as soon as "Ben Hur" was shown at that theatre.

Columbus

Majestic Theatre, Columbus, Ohio, held "Ben Hur" over for fourth week, and according to Manager Johnny Jones, it established an attendance record.

Piqua

When Manager Erk, of Piqua, Ohio, Opera House, showed Sunday pictures for benefit of local firemen, he drew record attendance partially on account of novelty of Sunday showing which is not permitted in Piqua.

Boosting Business Through LIBRARY COOPERATION

A practical help to exhibitors who appreciate the value of Libraries aid

By
Ina Brevoort Roberts

HOW TO CONNECT

WE will suppose that a film has been approved for co-operation by a public library. What can now be done and what is the way to go about it? Cooperation may take any or all of the following forms: showcase or bulletin board exhibits, book displays with posters and stills, bookmarks, lists of books on programs, lobby signs, screen slides.

Exhibitors should visit libraries more in order to learn the differences between the various kinds of co-operation, the numerous angles that render cooperation possible or impossible and the importance of stills, the right stills, the ones that connect the picture with its books.

Details Of Cooperation

It is first necessary to discover what kind of books connect with each particular film. It is these various kinds of books that make the differences between library and bookshop cooperation. The books that the film helps the library to circulate are not the same books, as a rule, that the film can help the bookshop to sell. Of course there are exceptions to this rule but in the main, library and bookshop cooperation are not competitive but rather supplement each other.

Shop Window Displays

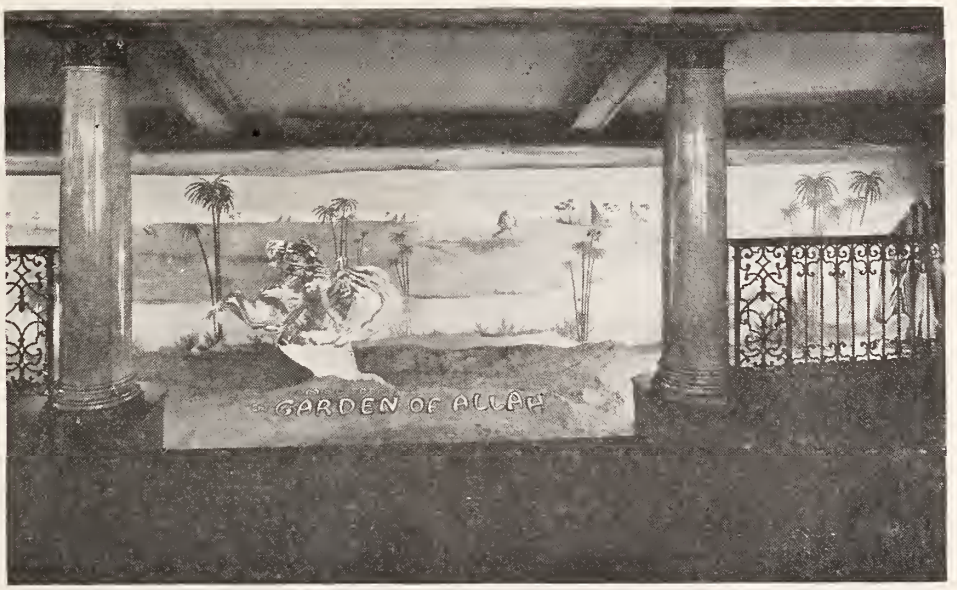
The library tieup on a film, once worked out by the library, offers to the exhibitor various opportunities of carrying out the same ideas in other places. For instance, the exhibitor can, if he chooses, engage the interest of women's clubs with literary, travel, drama or film aims to see the films featured by library cooperation and follow this with courses of reading or study of the book connections. It may take a little time and thought to get this plan started, but once begun, it will grow like a rolled snow-ball.

SHORT SUBJECTS

THE short subject is a matter of exasperation and hope to the publicity representative of the library, exasperation, because library cooperation with short subjects is rarely accomplished although short films offer far greater possibilities in the way of cooperation than the longer ones; hope, because the difficulties in the way of this cooperation could so easily be removed.

These obstacles are three — lack of stills, the fact that short subjects are not advertised, the fact that they are too seldom shown in series.

The greatest possibilities lie with the travel films. At present these seem to be shown hit or miss to fill an empty space in the program. There are no stills, no advertising to attract the public attention; they are booked at the last moment to fill up, consequently there is not time for libraries to arrange exhibits.



A CYCLORAMA STYLE BANNER FOR THE GARDEN OF ALLAH

J. A. Levy, of the Colonial theatre, Richmond, used a 30 by 7 foot painting by by F. E. Crosby as backing for a desert scene with two tons of sand and palms, tents, cutouts and lettering. The foyer was open for inspection Sunday prior to the showing.

But suppose your exhibitor booked his travel films in series and took his patrons on real tours via the orchestra chair route, advertising his tours as the travel companies advertise theirs and transforming his theatre as far as possible to a bit of the country whose beauties he is for the week showing on his screen. He can decorate in the colors of the country, he can invite its consul to be his guest, he can arrange his musical program from the music of the composers of that country; he can have in effect as well as in name "A Night in Spain," or "A Tour Through Italy," or "A Fortnight in England" and send his audience home with the sense of having really been to the country featured and not merely of having looked at some feet of travel film "cold," without any trimmings, any atmosphere.

Years ago, when the play from which the opera "Madam Butterfly" was made was given on the vaudeville stage, the performance was preceded by the showing of a series of Japanese views. This was a Belasco device to get the audience into the atmosphere of the play before it should begin. Much the same desire should actuate the exhibitor showing travel films. Arlo Bates, a writer, in a book written about the mechanics and the art of writing says: "A word denotes what it says; it connotes what it suggests." In the same way a travel film, shown cold, shows you what a place is like; with the proper surroundings and music, the "Atmosphere," the film takes you there. That is the difference.

Enough films are made of animal and plant life to arouse in the mind of the general public a real human interest in these forms of life. Insects, for instance, are interesting if you understand them, but who can ever become really interested in the insect world by seeing an occasional film dealing with the life of the bee or the habits of the fly. A series of such films would enable the spectators to personalize the tiny actors.

And films of plant life, especially those showing the actual growing by the slow-motion process. Why not give audiences the opportunity to observe in series the flora of a country or a section of country?

With such a series as I have described above libraries should certainly be delighted to cooperate.

THIS department will, from week to week, endeavor to help both exhibitors and libraries to establish, maintain and improve film co-operation. Inquiries will be answered on this page or, when this is not possible, by mail, if a stamped, addressed envelope is enclosed.

Send your problems to Mr. Roberts

Quick Reference Picture Chart

Titles alphabetically arranged—Compact information about star, story, type, our review and the footage—Easy ta locate

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
		1926	
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
The Bells (L. Barrymore)	Drama	Nov. 13	6,300
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400

COLUMBIA PICTURES CORP.

		1927	
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Screen Snapshots	Three issues	Aug. 28	1,000
Stolen Pleasures (Revier)	Comedy drama		5,054
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1	6,843
Blood Ship (Bosworth)	Virile Sea melodrama	July 23	6,843

CRANFIELD & CLARKE, INC.

Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de Luxe	May 15	2,000
Wooden Shoes	"International"	May 8	.....

EXCELLENT PICTURES CORP.

Kick Off, the (G. Walsh)	College football		5,840
Your Wife and Mine (Haver)	Farce		5,887

F B O

		1927	
Boy Rider (Buzz Barton)	Western	Oct. 8	4,858
Cactus Trails (Bob Custer)	Western	Jan. 16	4,889
Clancy's Kosher Wedding (G. Sidney)	Farce comedy	Sept. 10	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10	5,093
Don Mike (Thomson)	Romantic drama	Mar. 5	5,723
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Great Mail Robbery	Marine mail melo.	July 2	6,504
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20	5,700
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Mojave Kid (Bob Steele)	Action western	Aug. 6	4,912
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Not For Publication	Political drama	July 23	6,140
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20	5,998
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20	6 rls.
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15	6,293
Ragtime (Bower-De la Motte-Ellis)	"Jazz" com-dra.	Sep. 3	6,700

FIRST NATIONAL

Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,690
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Silent Lover (Milton Sills	Desert drama	Dec. 4	6,500
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls.
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
		1927	
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
American Beauty (Billie Dove)	Comedy drama	Oct. 22	6,332
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29	6,386
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13	6,585
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
Home Made (Johnny Hines)	Typical comedy	Oct. 29	6,450
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1	6,720
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24	5,718
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Lost at the Front (Sidney-Murray)	War burlesque-com	June 25	5,559
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Patent Leather Kid (Barthelmess)	World War special	Aug. 20	11,412
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Poor Nut (Jack Mulhall)	College comedy	Sept. 10	6,897
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400
Red Raiders (Ken Maynard)	Swift western	Oct. 15	7,050
Rose of the Golden West (Astor)	California romance	Oct. 8	6,477
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17	6,548
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3	7,179
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8	5,668
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
White Pants Willie (Hines)	Gag comedy	Aug. 6	6,350

FOX FILM CORP.

Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
Blue Eagle (George O'Brien)	Drama	Sept. 25	6,200
Canyon of Light (Tom Mix)	Typical Mix.	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
International Eucharistic Congress	Religious	Nov. 20	.....
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Return of Peter Grimm (Star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
The Lily (Belle Benuett)	Emotional drama	Oct. 9	6,268
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
What Price Glory? (All star)	War comedy-drama	Nov. 29	11,400
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
		1927	
Ankles Preferred (Bellamy)	Light com-dr.	Mar 12	5,498
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
East Side West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22	8,154
Gay Retreat (McNamara-Cohen)	Drama	Oct. 1	10 rls.
Good as Gold (Buck Joues)	Stunt-thrill western	June 11	4,545
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29	5,498
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
Joy Girl (Olive Borden)	Florida drama	Sept. 24	5,877
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Love Makes 'Em Wild (Johnnie Harron)	Drama	Oct. 1	8,538
Loves of Carmen (Del Rio)	War comedy	Oct. 8	5,524
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Paid to Love (O'Brien-Valli)	Romance	Aug. 6	6,898
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
7th Heaven (Janet Gaynor)	Love-war drama	May 28	.....
Silver Valley (Tom Mix)	Action western	Oct. 29	5,300
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790
Slaves of Beauty (Herbert-Tell)	Light comedy-dr.	June 11	5,412
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1	10 rls.
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Tumbling River (Tom Mix)	Fast western	Aug. 27	4,670
Two Girls Wanted (Gaynor)	Drama	Oct. 1	6,293
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4,953
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783

GOTHAM PRODUCTIONS

Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Kangaroo's Kimona	Imperial comedy	June 11	2 rls.
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Under Colorado Skies	World we live in	Oct. 8	1 rl.
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
		1927	
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24	6,170
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13	7 rls.

KRELBAR PRODUCTIONS

Broadway After Midnight (Betz)	Action melodrama	Oct. 29	6,199

Star, Story Type, Review and Footage Here

LE ROY FILMS

	Kind of Picture	Review	Feet
When Old New York Was Younger	Novelty specialette	July 16	1 rl.

METRO-GOLDWYN

Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
	1926		
Bardleys the Magnificent	Dashing romance	Nov. 13	8.536
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Ben-Hur (Ramón Novarro)	Lew Wallace story	Jan. 16	12,000
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Lovey Mary (Bessie Love)	Drama	July 8	6,167
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Mare Nostrum (Rex Ingram prod.)	Ibañez Novel	Feb 27	
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Tell It To Marines (Chaney)	Melodrama	Jan. 1	8,800
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
The Temptress (Garbo-Moreno-D'Arcy)	Ibañez' novel	Oct. 23	8,221
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Waltz Dream	Romantic comedy	Aug. 7	7,322
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
	1927		
Adam and Evil (Cody-Pringle)	Farce	Aug. 13	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27	6,312
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Fair Co Ed (Marion Davies)	Comedy drama	Oct. 29	6,408
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10	8,500
Lovers (Novarro-Terry	"Gossip" drama	May 2	5,291
Mockery (Chaney)	Russian drama	Sept. 10	5,967
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12	7,193
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Student Prince (Novarro)	Stage favorite	Sept. 24	9,541
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
Tea for Three (Cody-Pringle)	Sophisticated comedy	Nov. 12	6,150
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657

PARAMOUNT

	1926		
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
Born to the West (Jack Holt)	Western	July 10	6,043
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Don't Give Up the Ship	One Reel special	Oct. 23	, ,
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (All star)	Romance-drama	Nov. 29	6,532
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Mantrap (Torrence-Bow)	Drama	July 24	6,077
Old Ironsides (Special cast)	Super-special	Dec. 11	10.689
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Palm Beach Girl (Bebe Daniels)	Farce comedy	July 3	6,918
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Variety (Emil Jannings)	Drama, short version	July 10	7,804
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
	1927		
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
A Gentleman of Paris (Menjou)	Comedy	Oct. 8	6,017
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,951
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,878
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10	5,862
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Jesse James (Thomson)	Western romance	Oct. 22	8,656
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Knockout Reilly (Richard Dix)	Prize ring com-dr.	Apr. 23	7,080
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6	5,617
Metropolis	UFA Superspectacle	Mar. 12	, ,
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
One Woman to Another (Vidor)	Light farce	Sept. 24	4,022
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Rolled Stocking (Hall-Brooks)	College com.-dr.	July 30	6,247
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19	12,071
Rubber Heels (Ed. Wynn)	Burlesque-Farce comedy	July 16	5,614
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Señorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Service for Ladies (Menjou)	Farce	Sept. 3	6,170
Shanghai Bound (Richard Dix)	Chinese com-dr.	Nov. 12	5,515
Soft Cushions (Douglas-MacLean)	"Arabian Nights" com.	Aug. 27	7,000
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Stark Love	Mountaineer drama	Mar. 19	6,203
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17	6,124
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22	6,006
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
The Potters (W. C. Fields)	Human int. com-dr.	Jan. 22	6,680
Time to Love ,Raymond Griffith)	Farce-comedy	July 9	4,926
Tired Wheels	Krazy Kat	May 28	1 rl.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3	7,643
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Wings	Aviation special	Aug. 20	, ,
Woman on Trial (Pola Negri)	Drama	Oct. 1	5,960

PATHE

Associated Exhibitors Product

	Kind of Picture	Review	Feet
	1926		
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Earth Woman (Mary Alden)	Drama	May 29	5,830
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
	1927		
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

Pathe Brand Product

	1927		
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5	5,996
Alaskan Adventures	Alaskan Trip	May 28	3,678
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5	6,574
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24	5,626
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4,335
Border Blackbirds (Maloney)	Punch western	Sept. 10	5,726
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Combat (George Walsh)	Island drama	Oct. 15	5,100
Don Desperado (Maloney)	Punch western	May 9	5,804
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5	6,599
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17	8,002
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5	6,568
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5	3,303
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5	5,867
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Hidden Aces (Hutchison)	Melodrama	Sept. 3	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3	6,788
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27	4,864
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Main Event (R. Schildkraut)	Fight drama	Nov. 5	6,472
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8	4,575
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Phantom Buster (B. Roosevelt)	Western	Aug. 20	4,497
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6	5,844
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8	4,542
Skeedaddle Gold (Wally Wales)	Western	Aug. 6	4,562
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1	4,546
The Wise Wife (Star cast)	Farce	Nov. 5	5,629
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,329
Two-Gun of Tumblewed	Western	July 23	5,670
White Pabbles (Wally Wales)	Western	Aug. 20	4,483

Short Subjects Are Separated From Features

Producers Distributing Division

	Kind of Picture	Review	Feet
		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,643
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,981
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,161
		1926	
Bachelor Brides (LaRocque)	Mystery drama	May 22	6,612
Braveheart (LaRocque)	Indian drama	Jan. 23	7,231
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,666
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Gigolo (Rod LaRocque)	Drama	Oct. 16	7295
Meet the Prince (Jos. Schildkraut)	Comedy-drama	July 3	5,901
Million Dollar Handicap (all star)	Horse race, melo.	Feb. 13	6,095
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Red Dice (Rod LaRocque)	Underworld melodrama.	May 1	7,257
Rocking Moon (Tashmau-Bowers)	Alaskan drama.	Jan. 30	6,011
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Silence (H. B. Warner)	Self-sacrifice, drama	June 5	7,518
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Steel, Preferred (star cast)	Steel industry drama	Jan. 9	6,717
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Three Faces East (Jetta Goudal)	Suspense-spy, melo.	Feb. 20	7,415
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
		1927	
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
Heart Thief (Schildkraut de-Putti)	European drama	May 21	6,035
Jim, The Conqueror (Boy-Faire)	Suspense western	Jan. 1	5,324
King of Kings	Biblical drama.	Apr. 23	13,500
Man Bait (Marie Prevost)	Comedy drama.	Jan. 29	5.865
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Nobody's Widow (Joy-Ray-Haver)	Farce comedy.	Jan. 15	6,421
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
Vanity (Leatrice Joy)	Melodrama	June 18	5,921
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198

PREFERRED PICTURES

		1926	
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,212
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama.	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5 803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,301
		1927	
A Light in the Window (Walthall)	Father love drama	Nov. 12	5,960
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24	6,089
Silent Hero (Bonaparte, dog)	Northwest melodrama.	Aug. 20	5,502

STERLING PICTURES CORP.

		1926	
Wreckage (May Allison)	Drama	July 24	5,723
		1927	
Closed Gates (Harron-Novak)	Emotional drama	May 28	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10	5,414

TIFFANY PRODUCTIONS, INC.

Backstage (Bedford-W. Collier, Jr.)	Comedy drama.	July 9	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16	5,669
Broken Gate	Emotional drama	Jan. 15	5,300
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24	6,024
College Days (Marceline Day)	College com.-dr.	Nov. 6	7,300
Enchanted Island	Romantic drama.	June 25	4,887
Fools of Fashion (Busch)	Comedy drama	Oct. 9	6,482
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24	5,233
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26	5,600
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27	5,800
Lightning	Zane Gray drama		
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11	6,100
Snowbund (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Tired Business Man	Comedy		
Wild Geese	Human drama.		

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German production	Sept. 3	6,053

UNITED ARTISTS

	Kind of Picture	Review	Feet
		1927	
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
College (Buster Keaton)	Gag comedy	Sept. 17	5,916
Love of Sunya (Gloria Swanson)	Episodic drama.	Mar. 19	7,311
Magic Flame (Colman-Banky)	Drama	Sept. 24	8,308
My Best Girl (Mary Pickford)	Typical com-dr.	Nov. 12	8,700
Night of Love (Banky-Colman)	Romantic Drama.	Jan. 29	7,440
Resurrection (Rod LaRocque)	Tolstoy drama.	Apr. 16	9,120
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13	7,456
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy.	Oct. 29	8,250
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.

UNIVERSAL

		1926	
Ber Big Night (Laura LaPlante)	Farce comedy.	Sept. 4	7,603
Buckaroo Keid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Her Big Night (Laura La Plante)	Farce Comedy	Sept. 4	7,603
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Old Soak (Jean Hersholt)	Comedy drama.	Sept. 11	7,445
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28	5,865
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,638
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Texas Streak (Hoot Gibson)	Thrill western.	Sept. 25	6,250
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Whole Town's Talking (E. E. Horton)	Farce comedy.	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
		1927	
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
A Man's Past (Veidt-Bedford)	Tense drama.	Sept. 17	5,916
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6	5,751
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Les Miserables (Star cast)	Hugo's novel	Aug. 27	7,713
Les Miserables	Long version.		11 rls.
Loco Luck (Art Acord)	Action western.	Jan. 22	4,827
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
One Man Game (Fred Humes)	Blue Streak western	Feb. 12	4,689
Out All Night (Reginald Denny)	Farce	Oct. 1	6,170
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5.416
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Silk Stockings (La Plante)	Married life com.	Aug. 20	5,947
Surrender (Mary Philbin)	Vienese stage play	Nov. 12	8,249
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Uncle Tom's Cabin (star cast)	Stowe adaptation	Nov. 12	12,000
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450

WARNER BROS.

		1926	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
Don Juan (John Barrymore)	Romantic drama	Auf. 21	10,018
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Millionaires (Sidney-Fazenda-Gordon)	Heart int. Hebrew com.	Nov. 20	6,903
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,840
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
Silken Shackles (Irene Rich)	Drama	June 5	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
		1927	
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
A Reno Divorce (May McAvoy)	Sophisticated drama.	Oct. 29	5,492
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15	5,685
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
Gay Old Bird (Fazenda)	Farce-comedy	Mar 12	6,284
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1	5,569
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22	8,117
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
One Round Hogan (Blue Jim Jeffries)	Prize fight drama	Oct. 8	6,357
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
The Brute (Monte Blue)	Western drama.	May 2	5,901
The Climbers (Irene Rich)	Drama	May 28	6,631
Third Degree (Dolores Costello)	Stage melodrama.	Jan. 8	7,647
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068

Here Are the Short Subjects

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
		1926	
Even Up	Fistical culture	Dec. 25	2 rls.
		1927	
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl.
A Furry Tale	Nature special	Mar. 5	1 rl.
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Bray Magazine	Topical news	Apr. 16	1 rl.
Dog Gounit	Hot Dog Cartoon	Jan. 8	1 rl.
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl.
Petering Out	Hot Dog cartoon	Mar 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
So's Your Monk	Sunkist comedy	Jan. 1	2 rls.
Speed Hound	Fizzical Culture	Apr. 9	2 rls.

EDUCATIONAL

			1927	
A Bird of Flight	Hodge-Podge	May	14	1 rl.
A Cluster of Kings	Hodge-Podge	Feb.	26	1 rl.
A Jim Dandy (Phil Dunham)	Cameo comedy	May	28	1 rl.
A Perfect Day	Cameo comedy	Mar.	19	1 rl.
Art for Heart's Sake	Sullivan cartoon	Aug.	13	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar.	12	1 rl.
At Ease	Lloyd Hamilton com.	Aug.	27	2 rls.
Atta Baby (Big Boy)	Comedy	May	21	2 rls.
Auntie's Ante (W. Lupino)	Cameo comedy	May	28	1 rl.
Back Home	Magazine novelty	Oct.	1	1 rl.
Barn Yarns	Felix the Cat	Apr.	16	1 rl.
Brain Storms	Mermaid comedy	Apr.	16	2 rls.
Brave Cowards (Dunham)	Cameo comedy	July	30	1 rl.
Break Away (Neal Burns)	Christie comedy	Jan.	20	2 rls.
Breezing Along	Lloyd Hamilton com.	May	14	2 rls.
Bruce Scenics	Two subjects	Mar.	12	1 rl.
Bruce Scenics	Two subjects	Apr.	2	1 rl.
Bruce Scenics	Two issues	July	23	1 rl.
Bubbles of Geography	Hodge-Podge	Aug.	20	1 rl.
Buried Treasure	Bruce Scenic	Apr.	16	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb.	5	2 rls.
Chicken Feathers (Cornwall)	Christie comedy	Mar.	19	2 rls.
Capers of a Camera	Hodge-Podge	July	30	1 rl.
Cash and Carry (Burns)	Christie comedy	Apr.	9	2 rls.
Climbing into Cloudland	Howe Hodge-Podge	Apr.	16	1 rl.
Dear Season (Bud Duncan)	Cameo comedy	Jan.	29	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar.	5	2 rls.
Dumb Belles (Dooley)	Sailor comedy	Apr.	16	2 rls.
Duck Out (Bobby Vernon)	Comedy	Feb.	12	2 rls.
Eats for Two (Phil Dunham)	Slapstick comedy	Oct.	8	2 rls.
Eye Jinks	Felix the Cat cartoon	May	21	1 rl.
Felix Sees them in Season	Felix the Cat	Apr.	2	1 rl.
Fiddlesticks	Curiosities	Feb.	26	1 rl.
First Prize (Dunham)	Cameo comedy	Apr.	16	1 rl.
Flim Flams	Felix Cat	Oct.	8	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan.	22	2 rls.
Germ Mania	Felix the Cat	Apr.	16	1 rl.
Grandpa's Boy (Big Boy)	Juvenile comedy	Mar	12	2 rls.
Growing Money	Curiosities	May	28	1 rl.
High Spirits	Cameo comedy	Feb.	12	1 rl.
Highlights	Curiosities	Feb.	5	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan.	22	2 rls.
High Spots (St. John)	Comedy	Aug.	6	2 rls.
Hitting the Trail	Life cartoon	Mar.	4	1 rl.
His Better Half	Lloyd Hamilton com.	Aug.	6	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan.	22	1 rl
Howdy Duke	Lupino Lane comedy	Jan.	22	2 rls.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr.	2	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May	14	1 rl.
Hold Fast (Bowes)	Cameo comedy	Aug.	13	2 rls.
Holly-Nuts	Curiosities	Aug.	27	1 rl.
Heavy Date	Life cartoon	Mar.	5	1 rl.
Here Comes Precious (Adams)	Comedy	Apr.	9	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar.	12	1 rl.
Jack From All Trades	Sullivan cartoon	Sept.	10	1 rl.
Jail Birdies (Bobby Vernon)	Comedy	Apr.	16	2 rls.
Jungle Heat (Al St. John)	Gag-slapstick	May	21	2 rls.
Kilties (Dorothy Devore)	Comedy	Oct.	1	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb.	19	2 rls.
Local Talent	Life cartoon	Mar.	19	1 rl.
Many Wings	Bruce Scenic	Oct.	29	1 rl.
Mike Wins a Medal	Life cartoon	Feb.	12	1 rl.
Monty of the Mounted	Lupino Lane com.	Aug.	6	2 rls.
New Wrinkles	Lloyd Hamilton comedy	Oct.	29	2 rls.
Nic-Nax	Curiosities	Jan.	22	1 rl.
No Fuelin'	Felix cat cartoon	Nov.	12	1 rl.
Non-Stop Fright	Sullivan cartoon	Aug.	27	1 rl.

About the Accuracy Bucks

We haven't laid off paying a dollar for your letter telling us about major errors in this chart. We still want to know about any you find, and are only delayed by checking up on footages and such from producers. Don't worry if you've shot us a letter. The dope will be checked and your buck sent with no more delay than is absolutely forced on us.

	Kind of Picture	Review	Feet
North of Nowhere	Life cartoon	May 28	1 rl.
Odd Jobs	Curiosities	Apr. 9	1 rl.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10	1 rl.
Outdoor Sketches	Bruce scenic	Nov. 12	1 rl.
Paris Origination in Color	Kodachrome fashion	Jan. 22	1 rl.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls.
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20	2 rls.
Prince of Whales	Life cartoon	Apr. 16	1 rl.
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls.
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Roped In (St. John)	Comedy	Apr. 9	2 rls.
Ruling the Rooster	Life cartoon	Apr. 16	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl.
Scare Silly	Tuxedo comedy	Nov. 12	2 rls.
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1	2 rls.
She's a Boy	Big Boy	Sept. 24	2 rls.
Shooting Wild	Cameo comedy	Oct. 29	1 rl.
Soft Soap	Life cartoon	Feb. 26	1 rl.
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls.
Some Scout	Lupino Lane comedy	Oct. 8	2 rls.
Stars and Stripes	Felix the Cat	Mar. 19	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24	2 rls.
Summer Day	Bruce Scenic	Jan. 29	1 rl.
Sure Cure	Mermaid comedy	July 30	2 rls.
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls.
Switches Witches	Felix cat cartoon	Nov. 12	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27	2 rls.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Wise Guise	Felix the Cat	Sept. 24	1 rl.
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls.

F B O

All's Swell That Ends Swell	Fighting Hearts	July	24	2,000
Back Fire (Fat trio)	Comedy	Aug.	21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug.	28	2,000
			1927	
A Permanent Rave	"Beauty Parlor"	Aug.	6	2 rls.
Beauty Parlor (Cooke-Guard)	First of series	July	16	2 rls.
Boys Will be Girls	Beauty Parlor	Oct.	1	2 rls.
Campus Romeos	Fat Men	July	23	2 rls.
Fleshy Devils	Fat men comedy	Oct.	1	2 rls.
He Couldn't Help It	Charley Bowers com.	Mar.	5	2 rls
How High is Up?	Fat Men	Aug.	6	2 rls.
Many A Slip (Bowers)	Comedy and cartoon	Jan.	22	2 rls.
Mickey's Pals	Mickey McGuire series	Oct.	8	2 rls.
Nothin' Doin' (C. Bowers)	Comedy	July	16	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan.	29	2 rls.

FOX

			1926	
Babes in the Jungle	O. Henry series	Nov.	29	2 rls.
Battling Kangaroo	Animal comedy	Dec.	18	2 rls.
Great Lakes	Variety	Nov.	27	900
Light Wines and Bearded Ladies	Imperial comedy	Nov.	29	2 rls.
Madam Dynamite	Imperial comedy	Dec.	11	2 rls.
Motor Boat Demon	Van Bibber series	Dec.	25	2 rls.
			1927	
A Dog's Pal (Jerry Madden)	Animal comedy	Apr.	23	2 rls.
A Hot Potato	Van Bibber	July	23	2 rls.
A Man About Town	O. Henry series	July	16	2 rls.
An Old Flame	Helen & Warren	Feb.	5	2 rls.
Back to Mother	Helen and Warren	Mar.	19	2 rls.
Bathing Suitor (G. Harris)	Imperial comedy	Jan.	1	2 rls.
Below the Equator	Variety	Apr.	9	1 rl.
Big Business	Imperial comedy	Jan.	22	2 rls.
Birthday Greetings	Comedy	Feb.	19	2 rls.
Car Shy	Variety	Mar.	12	855
Constantinople	Scenic	Jan.	22	1 rl.
Cupid and the Clock	O. Henry series	July	23	2 rls.
Everybody's Servant	Varieties	Feb.	26	900
Girls	O. Henry story	Apr.	16	2 rls.
Just a Husband	Helen & Warren	May	9	2 rls.
Kangaroo Detective	Comedy	May	21	2 rls.
Midsummer Night's Steam	Animal comedy	Oct.	8	2 rls.
Monarchs of the Soil	Varieties	June	4	1 rl.
Mum's the Word (Phipps)	Comedy	Aug.	20	2 rls.
My Lady's Stockings	Variety	Jan.	8	1 rl.
Nature's Wonderland	Variety	Apr.	16	1 rl.
Not the Type	Van Bibber	May	2	2 rls.
Old Heidelberg	Variety	May	2	1 rl.
Overnight from Paris	Variety	Jan.	15	1 rl.
Portugal Today	Variety	Mar.	5	786
Reflections	Varieties	May	28	1 rl.
Road to the Yukon	Variety	June	18	1 rl.
Rock-Ribbed Maine	Van Bibber	Mar.	5	2 rls.
Roses and Ruses	O. Henry story	Feb.	12	2 rls.
Rumors for Rent	Helen and Warren	June	18	2 rls.
Salmon Run	Variety	Sept.	24	1 rl.
Sky Sentinel	Variety	Feb.	5	784
Slippery Silks	Imperial comedy	Feb.	12	2 rls.
Show Rambles	Variety	July	16	1 rl.
Society Architect	Van Bibber	Jan.	22	2 rls.
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan.	15	2 rls.
The Last Word	Helen and Warren	Apr.	2	2 rls.
Twenty Legs Under the Sea	Comedy	Sept.	24	2 rls.
Vendors of the World	Variety	June	11	1 rl.
Wine, Women and Sauer Kraut	Imperial comedy	June	4	2 rls.

Users Help Us Make This Chart More Useful

METRO - GOLDWYN - MAYER

	Kind of Picture	Review	Feet
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13	

PARAMOUNT

Rail Road	Krazy Kat	Oct. 1	1 rl.
Stephen Foster	Music master series	Nov. 12	2 rls.
Toddles	Novelty	Oct. 8	1 rl.

PATHE

		1927	
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls.
A Fair Exchange	Terry cartoon	May 9	1 rl.
Agile Age	Sportlight	May 9	1 rl.
A Gold Digger of Weepah	Sennett comedy	Oct. 1	2 rls.
A Hole in One	Terry cartoon	Sep. 10	1 rl.
And Life As It Isn't	Terry cartoon.	Aug. 6	1 rl.
A Small Town Princess	Sennett comedy.	Apr. 2	2 rls.
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Big Reward	Terry cartoon	July 2	1 rl.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls.
Bubbling Over	Terry cartoon	May 9	1 rl.
Chills and Fever	Sportlight	June 4	1 rl.
Cracked Ice	Terry cartoon	Mar. 19	1 rl.
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls.
College Kiddo	Sennett comedy	Aug. 6	2 rls!
Crimson Flash (Cullen Landis)	Serial	June 18	
Curled in the Excitement	Sennett comedy	June 11	2 rls.
Died in the Wool	Terry cartoon	June 18	1 rl.
Digging for Gold	Terry cartoon.	June 4	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12	2 rls.
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls.
Down to the Sea	Sportlight	Oct. 29	1 rl.
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls.
Eve's Love Letters	Hal Roach comedy	May 28	2 rls.
Fluttering Hearts (Chase)	Comedy	June 18	2 rls.
Flying Feet	Sportlight	June 4	1 rl.
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls.
For Sale a Bungalow	Sennett comedy.	Oct. 29	2 rls.
Fox Hunt	Terry cartoon.	Nov. 12	1 rl.
Frontier of Sport	Sportlight	July 23	1 rl.
Frost Line	Sportlight	Apr. 2	1 rl.
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl.
Hard Cider	Terry cartoon	June 11	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	1 rl.
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls.
Honor Man	Terry cartoon	May 2	1 rl.
Hook, Line and Sinker	Terry cartoon.	Aug. 27	1 rl.
Horses, Horses, Horses	Terry cartoon	May 21	1 rl.
Human Fly	Terry cartoon	Sept. 24	1 rl.
Hunting for Germans	Will Rogers' trip.	June 4	1 rl.
In Again, Out Again	Terry cartoon	Oct. 1	1 rl.
In Europe with Will Rogers	Series	Nov. 12	1 rl.
In the Rough	Terry cartoon.	Mar. 5	1 rl.
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls.
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls.
King Harold.	Henry & Polly.	Nov. 12	2 rls.
Keep Off the Grass	Terry cartoon.	Apr. 16	1 rl.
Love 'Em and Weep (Mae Bush)	Hal Roach comedy	June 18	2 rls.
Love Nest	Terry cartoon	July 23	1 rl.
Lovy My Dog	Our Gang	May 2	2 rls.
Magician	Terry cartoon	Apr. 16	1 rl
Mail Pilot	Terry cartoon.	Mar. 12	1 rl.
Medicine Man	Terry cartoon	Apr. 23	1 rl.
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29	2 rls.
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls.
One-Man Dog	Terry cartoon	July 2	1 rl.
On the Hook	Sportlight	Sept. 10	1 rl.
Outwitting Time	Sportlight	Nov. 12	1 rl.
Pathe Review 12	Magazine	Apr. 16	1 rl.
Pathe Review 13	Magazine	Apr. 23	1 rl.
Pathe Review 14	Magazine	Apr. 23	1 rl.
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl.
Pathe Review 16	Magazine	May 2	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Pathe Review 21	Magazine	May 21	1 rl.
Pathe Review 22-23	Magazine	June 4	1 rl.
Pathe Review 24	Magazine	June 18	1 rl.
Pathe Review 27	Magazine	July 2	1 rl.
Pathe Review 28	Magazine	July 23	1 rl.
Pathe Reviews 29-30	Magazine	July 30	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6	1 rl.
Pathe Review 33	Magazine	Aug. 13	1 rl.
Pathe Reviews, 34, 35	Magazine	Aug. 27	1 rl.
Pathe Review 38	Magazine	Sept. 10	1 rl.
Pathe Review 39	Magazine	Sept. 24	1 rl.
Pathe Review 40	Magazine	Oct. 8	1 rl.
Pathe Review 44	Magazine	Oct. 29	1 rl.
Pathe Review	Review	Mar 19	1 rl.
Pathe Reviews 46, 47	Magazine	Nov. 12	1 rl.
Pie Eyed Piper	Terry cartoon	May 9	1 rl.
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls.
Red Hot Sands	Terry cartoon.	Aug. 20	1 rl.
Riding High	Terry cartoon	July 2	1 rl.
Rival Sex	Sportlight	Apr. 9	1 rl.
River of Doubt	Terry cartoon	Oct. 1	1 rl.
Roaming the Emerald Isle	Will Rogers series	Aug. 13	1 rl.
Sailor Beware	Hal Roach comedy	Sept. 24	2 rls.
Scents and Dog Sense	Sportlight	Aug. 20	1 rl.
Seeing the World	Our Gang comedy.	Feb. 26	2 rls.
Should a Mason Tell	Henry and Polly	Oct. 8	2 rls.
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls.
Smith's Candy Shop	Smith family.	Aug. 13	2 rls.
Smith's Cook	Smith Family	Oct. 29	2 rls.
Smith's Fishing Trip	Smith Family	May 28	2 rls.
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls.
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls.
Smiths's Pony	Smith Family.	Sept. 10	2 rls.
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls.
Subway Sally	Terry cartoon	July 30	1 rl.
Tabloid Editions	Sportlight	May 21	1 rl.
Taking the Air	Terry cartoon	Mar 19	1 rl.
Ten Years Old	Our Gang	Apr. 16	2 rls.
The Bully	Terry cartoon	July 30	1 rl.
Tired Business Men	Our Gang comedy.	May 21	2 rls.
Tit for Tat	Terry cartoon	Mar. 5	1 rl.
Weatherproof	Sportlight	Mar. 19	1 rl.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13	2 rls.
When Snow Flies	Sportlight	May 14	1 rl.
Why Girls Love Sailor (Laurel)	Hal Roach comedy	July 23	2 rls.
Why Girls Say no (Marj. Daw)	Hal Roach comedy.	Mar. 19	2 rls.
With Love and Hisses	Hal Roach comedy	Aug. 27	2 rls.
With Will Rogers in London	Rogers series	July 30	1 rl.
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	1 rl.

UNIVERSAL

		1927	
A Dangerous Double (Bob Curwood)	Short western.	Oct. 29	2 rls.
A Fighting Finish	Collegians	Oct. 29	2 rls.
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl.
All for Uncle	Mike and Ike.	Sept. 24	2 rls.
All Wet	Gumps series	Aug. 27	2 rls.
All Wet.	Oswald the rabhit.	Nov. 12	1 rl.
And How	Andy Gump.	Oct. 8	2 rls.
Barrymore Tommy (Gilman)	Short western	June 18	2 rls.
Blind Man's Bluff	Northwest M. P.	Nov. 12	2 rls.
Breaking Records	Collegians	Apr. 2	2 rls.
Buster Come On	Buster Brown	Aug. 27	2 rls.
Buster, Don't Forget	Buster Brown.	Apr. 16	2 rls.
Buster's Frame-up	Buster Brown.	May 14	2 rls.
Buster's Handicap	Buster Brown	July 16	2 rls.
Buster's Infatuation	Buster Brown.	June 11	2 rls.
Collegians (second series)	Junior Jewel com.	June 11	2 rls.
Courage of Collins	Short westeru.	Apr. 9	2 rls.
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls.
Cows Is Cows	Short western.	June 11	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10	2 rls.
Dazling Co-Ed	Collegians	Sept. 24	2 rls.
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl.
Do Or Diet (Puffy)	Comedy	May 21	1 rl.
Fighting Texan (F. Gilman)	Short western	Sept. 10	2 rls.
George's Many Loves	Let George Do It	May 21	2 rls.
Gune Justice (Gilman)	Short western.	June 4	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl.
Home Trail	Western	May 28	2 rls.
Horse Trader (Gilman)	Western	July 30	2 rls.
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl.
Hot Stuff (Ben Hall)	Comedy	Oct. 1	1 rl.
Jane Misses Out	What Happened to Jane	May 9	2 rls.
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Jane's Relations	What Happened to Jane	July 16	2 rls.
Jane's Sleuth	What Happened to Jane	June 4	2 rls.
Keeping His Word	Excuse Makers.	Apr. 23	2 rls.
Keeping in Trim	Keeping Up with Jonses	Aug. 20	2 rls.
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls.
Kid George	Let George Do It	May 2	2 rls.
Law Rider (Gilman)	Short western	Oct. 8	2 rls.
Lone Star (Fred Gilman	Mustang western	May 2	2 rls.
Midnight Bum (Arthur Lake)	Farce comedy.	May 2	1 rl.
My Mistake	Excuse Makers.	June 4	2 rls.
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10	2 rls.
Ocean Breezes	Gump comedy.	Oct. 29	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12	1 rl.
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10	1 rl.
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Oswald Cartoons	Winkler cartoon	Aug. 13	1 rl.
Passing the Joneses	Keeping up with Joneses	Oct. 29	2 rls.
Pawns and Queens	Short western	July 23	2 rls.
Picking on George	Let George Do It	Oct. 8	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Plain Jane	What Happened to Jane	July 30	1 rl.
Please Don't	Excuse Makers	Aug. 20	2 rls.
Plumed Rider (Gilman)	Western	July 2	2 rls.
Pride of Piperock	Western comedy	Apr. 2	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
Red Warning (Newton House)	Short western	Oct. 1	2 rls.
Rest Cure	Piperock western	May 28	2 rls.
Return of the Riddle Rider	Sequel serial.	Mar. 19	
Roaring Gulch (E. Cobb)	Western	July 2	2 rls.
Scrappin' Fool (Bob Curwood)	Short western.	Aug. 20	2 rls.
She's My Cousin	Excuse Makers.	Apr. 2	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls.
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl.
Snookum's Asleep	Newlyweds	June 11	2 rls.
Snookums Cleans Up	Newlyweds	July 16	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27	1 rl.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1	2 rls.
Square Shooter (Gilman)	Short western.	July 23	2 rls.
Stop Snookums	Newlyweds	May 9	2 rls.
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl.
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl.
That's No Excuse	Excuse Makers.	May 21	2 rls.
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl.
Trail of the Tiger (Daugherty)	Circus serial.	Aug. 6	
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl.
What An Excuse	Excuse Makers.	June 18	2 rls.
When Greek Meets Greek	Gump comedy.	Sept. 24	2 rls.

Straight from the Shoulder Reports

Exhibitor Information Direct from the Box Office to you

Edited by A. Van Buren Powell

Columbia

SWEET ROSIE O'GRADY. (Columbia Pictures.) Star, Shirley Mason. Shirley Mason acquits herself admirably and the comedy scenes are very good. For once the Irish are given due respect. E. F. McKoy, O. H. Theatre, Lawton, North Dakota.

F B O

HOME STRUCK. Star, Viola Dana. Well directed feature that went over splendidly. Heard many nice comments that almost made us have the "swelled head." Interesting drama of a stage girl who wanted a little home far from the bright lights. Worth a date. Tone, okay here. Not a special. Strong appeal. General class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GINGHAM GIRL. Star, Lois Wilson. Couldn't figure out what this was all about. There was something wrong somewhere. Why waste seven reels of film on features like this. Tone, okay. Sunday, yes. Special, no. Poor appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

GINGHAM GIRL. Star, Lois Wilson. This certainly was a good laugh special. This George K. Arthur is a real comedian, and this role fits him perfectly. Lois Wilson as the country girl was the real thing. Don't be afraid to advertise this big, because it just can't dissapoint. Sunday, yes. Almost a special. Admission, 10 15. Mining class, farmers and merchants. Town of 7,000. Ben Eskind, Kentucky Theatre (700 seats), Madisonville, Kentucky.

MAGIC GARDEN. Star, Margaret Morris. A very good picture, but it took one awful flop at the box-office. Print fair. Tone, good. Sunday, yes. Not a special. Very poor audience appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MOON OF ISRAEL. Featured cast. A stupendous spectacle. Really it is wonderful. Intelligent, deep thinkers commend it highly, but they are by no means in the majority in the picture going public, so it did not do what it should at the box-office here. I think it would go better in Jewish communities. All accessories are extra good on it. All class town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MOTHER. Star, Belle Bennett. An FBO Gold Bond that was not a special, but was a fine feature. Miss Bennett surely held the attention of the audience form start to finish and the picture pleased all who came out. Tone, okay. Sunday, yes, here. Not a special. Good appeal. General class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NAUGHTY NANNETTE. Star, Viola Dana. Very weak program picture. Not suitable for more than a one day showing. Print good. Tone, okay. Sunday, yes. Not a special. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TOM'S GANG. Star, Tom Tyler. Average Western, nothing new. After FBO putting over a few cheaters they bring back the real star of their Westerns. Frankie Darro. Tone, good. Sunday and special, no. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. Star, George Sydney. "Nothing to write home and tell mother about" on the other hand my patrons did care for it. Bad business. Print fair. A. W. Smith, B. R. V. Theatre, Banglore, India.

MCFADDEN'S FLATS. Star, Charles Murray. Fine comedy drama, but by no means a super. Fortunately we have a Scotch Regiment stationed here which accounted for the box-office receipts swelling up. Tone, good. Print, new. A. W. Smith, B. R. V. Theatre, Bangalore, India.

NAUGHTY BUT NICE. Star, Colleen Moore. Just a splendid little piece of light entertainment. This is one star who makes consistently good pictures that never fail to please. Tone, okay. Sunday, okay. Special, yes. Good appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NOTORIOUS LADY, THE. Star, Lewis Stone. Just a program picture and played two nights to small houses and just about made expenses. Might stand up for one night although we had a larger house the second night. Tone, fair. Sunday and special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cosy Theatre (260 seats), Lamont, Oklahoma.

OVERLAND STAGE. Star, Ken Maynard. A dandy fine Western with Maynard doing his usual stunts, but was a total failure at the box-office. Played two nights and only took in two thirds enough to pay expenses. Paid a special price for it too. Tone, fine. Sunday, yes. Special, no. Appeal, eighty percent. General class townof 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

Fox

FLYING HORSEMAN. Star, Buck Jones. The best Jones picture in a long time. Good photography and good print. Tone, okay. Sunday, yes. Special, no. Good appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SUMMER BACHELORS. Featured Cast. Played Thanksgiving and packed them in and the best part is they liked it. Good special. Farmers and merchants town. Admission 15-25. J. A. D. Herrington, Pontatoc, Mississippi.

Metro-Goldwyn

CAPTAIN SALVATION. This is a marvelous production that will go over where sea stories are liked. It is not only a fine tale of the sea, but is masterfully acted and directed and will stand anything you may say of it. It is there and is truly a big picture. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SCARLET LETTER. Star, Lillian Gish. Oh, boy! if this one wasn't a frost. Backed up by a well known local organization, it wouldn't even pull their own kind. Some went to sleep, some walk out and the rest endured it for manners' sake. Dry, slow,

OUR GANG, and *Moving Picture World* thanks the newcomers who have volunteered to help build Straight From the Shoulder and whose reports augment the dependable tips steadily flowing in. This department exists solely by virtue of the help it gives to exhibitors and the help exhibitors give to it by sending in tips. Every report you send helps a host of exhibitors. You can't do a more generous thing than this giving of time and box office experience — and it is appreciated.

Paramount

ARIZONA BOUND. Another western that surprised us. Nothing new but appealed to the house and did an extra good turn at the box-office. Good tone. C. G. Brothers, Grand Theatre, Grand River, Iowa.

METROPOLIS. Featured cast. This picture had good drawing power on its advanced publicity. It pleased the educated and those who want something different. Photography is about all there is to it. Attendance best for the week. Tone, good. Sunday, yes. Not a special. Appeal, ninety-five percent. College town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

SENORITA. Star, Bebe Daniels. A dandy good picture. This baby is coming to the front fast as a box-office star. Plenty of pep, action, adventure in this picture. Tone, okay. Good appeal. All class town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

TELEPHONE GIRL. Featured cast. This will get by as a program picture. Couldn't see anything especially entertaining or unusual about it. Not a special. Fair appeal. All class town of 5,000. Admission 10-30. M. W. Larmour, Nathoinal Theatre (430 seats), Graham, Texas.

WHIRLWIND OF YOUTH. Star, Lois Moran. It's a regular kissing bee. Okay as a program picture. Tone, okay. Not a special. Fair appeal. All class town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Pathe

LONG PANTS. Star, Glenn Tryon. An excellent comedy just the type that is sure to please. Good print. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Tiffany

BACKSTAGE. Featured cast. A nice, clean comedy drama of stage life with Alberta Vaughn. Business only fair on this one which I played on a Monday, which is not so good anyway. Everyone spoke well of the picture which was lavishly produced. You fellows, who are giving the big companies all your money would do well to compare Tiffany with them. Tiffany is making pictures that could fit in any of the program of the big three and you would pay twice as much for them. Criterion Theatre, 2644 Franklin Avenue, St. Louis, Missouri.

CHEATERS. Stars, Pat O'Malley and Helen Ferguson. Just a fair program picture. Not for discriminating audience. The acting of Heinie Conklin was good. Sunday, no. Special, no. Admission 10-15. Mining class, farmers and merchants town of 7,000. Ben Eskind, Kentucky Theatre (700 seats), Madisonville, Kentucky.

HUSBAND HUNTERS. Featured cast. What's the use of saying anymore. Just say Tiffany and you have the answer for successful showmanship. Another very good comedy drama which pleased everyone. Ritz Theatre, St. Louis, Missouri.

HUSBAND HUNTERS. Featured cast. Another Tiffany gem with a good cast which proved to be splendid entertainment. To those of you who have not run any Tiffany pictures I suggest giving them a trial. Criterion Theatre, 2644 Franklin Avenue, St. Louis, Missouri.

THAT MODEL FROM PARIS. A very interesting picture. Will bring them in. The title gets them. Good prints out of St. Louis. (Sent on Criterion Theatre Letterhead), Criterion Theatre, St. Louis, Missouri.

THAT MODEL FROM PARIS. Featured cast. A real good comedy drama with a very good cast. Seemed pleasing to all. Business very good on this one and hope I get more as good as this one. Ritz Theatre, St. Louis, Missouri.

Universal

CAT AND THE CANARY. Star, Laura LaPlante. This was a good mystery play, but rental too high. Just above the average picture. I paid the price of a super-special for it, and failed to make the money. It was very exciting, plenty for small towns. Tone, good. Sonday, yes. Special, no. Appeal, seventy-five per cent. College town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

HERO ON HORSEBACK. Star, Hoot Gibson. This is star's best to date. Plenty of action and comedy. Print, good. Tone, good. Appeal, very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HEY, HEY, COWBOY. Star, Hoot Gibson. Crackerjack western. Lots of pep and oodles of humor. Good plot, well directed, and excellent paper with which to advertise the picture. Should please any audience. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LONE STAR, THE. Star, Fred Gilman. A short Western that has lots of action. Print, good. Tone and appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LES MISERABLES. Featured cast. This is a real picture for the class of people who know anything about Hugo's works, but not the thing for a small town that caters to minings and farming classes. Drew some of the educated, but did not make film rental. Then, too, it rained all day long. Sunday, yes; special, no. Admission on this picture 15-25. Ben Eskind, Kentucky Theatre, Madisonville, Kentucky.

MISFIT PAIR, A. Star, Lloyd Hamilton. A reissue that would have been very good, but for an abrupt ending, and it was a new print. Tone, okay. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LEILA HYAMS, Warner Brothers' player, who has just finished a "real life" honeymoon, is back on the coast and getting down to her newest role in "The City of Sin."

PAINTED PONIES. Featured cast. You will not go wrong on buying this picture. It sure pleased my crowd — and good money at the box-office. Tone, good. Sunday, yes. Not a special. Appeal, ninety-five per cent. Ira Stonebraker, Allen Theatre, Allen, Kansas.

TAXI, TAXI. Star, E. E. Horton. A very good picture. The acting of Horton is very funny. Not his best picture, but good. He always pleases our patrons. Tone, fair. Sunday, yes. Special, no. Appeal, eighty five per cent. All classes. Admission, 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

Warner Bros

CLIMBERS. Stars, Irene Rich and Forrest Stanley. A most interesting picture. Acting and costumes fine. All in all a good picture, but did not draw here. Sunday, no. Special, no. Admission, 10-15. Mining class, farmers and merchants. Town of 7,000. Ben Eskind, Kentucky Theatre (700 seats), Madisonville, Kentucky.

HERO OF BIG SNOWS. Star, Rin-Tin-Tin (dog). An average picture for the famous dog Rin-Tin-Tin. This dog always attracts a good number of our patrons. A very good offering. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. All classes. Admission, 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

Miscellaneous

BANDIT'S SON. (State Right.) Star, Bob Steele. This boy is a coming star. This picture was the second we have shown starring him, and the people turned out in large crowds to see him. F. B. O. has some fine western stars and this one is no exception. Don't be afraid to tell your patrons in advance that this picture is worth seeing for you won't disappoint them. Admission, 10-15. Mining, farmers, merchants class of people. Town of 7,000. Ben Eskind, Kentucky Theatre (700 seats), Madisonville, Kentucky.

GALLANT FOOL, THE. (Rayart.) Star, Billy Sullivan. Sullivan out of place in this very poor offering. Put the star in fight pictures where he belongs. Print, good. Not a special. Poor appeal. Stephen G. Brenner. Eagle Theatre, Baltimore, Maryland.

Short Subjects

BIGGER AND BETTER BLONDES. (Pathe-Chas. Chase.) Not so good, Chas. You'll have to try harder. Nothing in the name. Not good for many laughs. C. G. Brothers, Grand Theatre, Grand River, Iowa.

HOT FIRES. (Bray Studios.) This is supposed to be a comedy, but it is a featurette with some comedy in it. Print, fair. Tone, okay. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RED SUSPENDERS. (Universal Comedy.) Star, Slim Summerville. A one reel Bluebird comedy that is a knockout from start to finish. At last Universal is injecting some real pep in their one reel comedies. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RETURN OF THE RIDDLE RIDER. (Universal.) Star, William Desmond. From the looks of chapter one this is going to be a very good serial. Tone and appeal, good. Sunday, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RAIL RODE. (Paramount.) Very good. Many O. K's. C. G. Brothers, Grand Theatre, Grand River, Iowa.

SHORT SHOTS. (G. G.) Fair one reeler. L. L. Like, Dreamland Theatre, Drummond, Montana.

TAIL OF A MONK. (Bray.) Good one reel: use it. L. L. Like, Dreamland Theatre, Drummond, Montana.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reports

To Moving Picture World, 516 Fifth Avenue, New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture ..... Star ..... Producer .....

My report .....

.....

.....

Signature of Exhibitor ..... Theatre .....

Seating Capacity ..... City ..... State .....

Better Business BUILDERS

Not once or twice a month, but

EVERY WEEK

A gorgeous foyer is only part of the attraction to patrons of the new B. S. Moss Madison Theatre in Brooklyn, N. Y.

DAVE BADER of Universal digs a ladle into the Accessories kettle this week and stirs vigorously. Something ought to come out of this stirring that will be palatable to exhibitors.

B. B. B.

Let's get this matter of accessories as business builders boiled down to the real meat. That's what we're giving the space for. If you have any real suggestions, now is the time and this is the place to steam them out.

B. B. B.

A crackerjack idea comes through from Fred Johnson, managing the Strand and Colonial for C. & M. Amusement Company, in Cambridge, Ohio. Mr. Johnson started his whole staff at both theatres working for good will and that means ticket sales. How do you suppose he did it? With watermelon and barnyard golf.

B. B. B.

O. T. Taylor flies the olio on a New Year's Frolic that makes this week's Stage and Pit even better than last week's, and that means Box Office -- to you.

B. B. B.

If you've done something new, or the old stuff in a fresh way, to build better business, let us know so we can tell the people who say this department is living up to its name — better business builders — every week.

B. B. B.

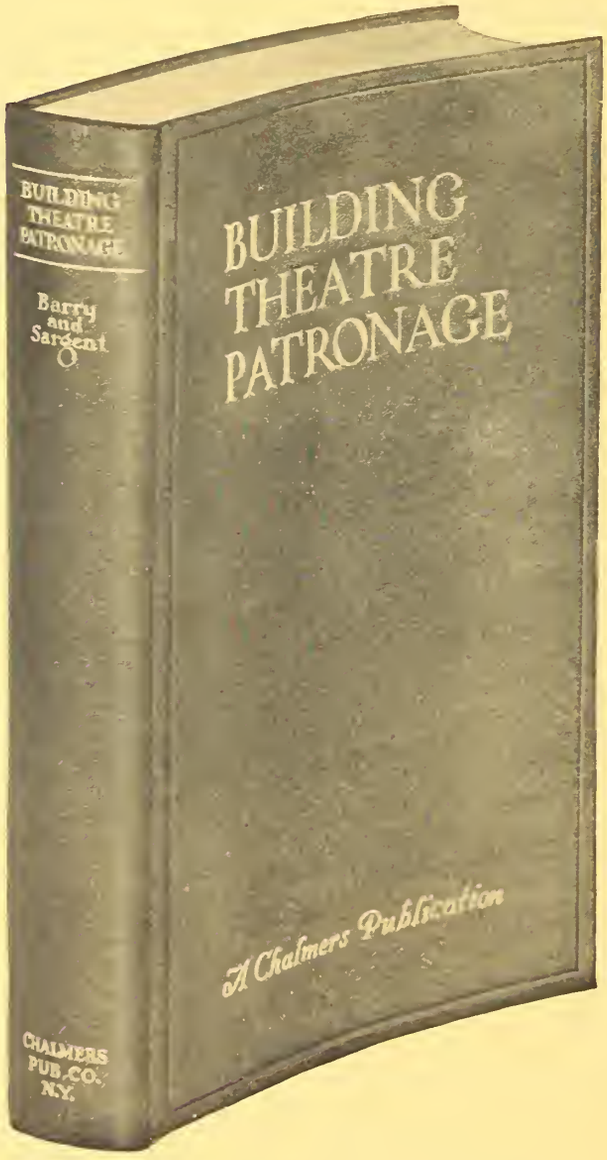
We Want contact with *You* — especially if you aren't making your theatre profitable — or if you are.

CHRISTMAS GIFTS FOR SHOWMEN

The First Book On
Theatre Management
And Merchandising

Building Theatre Patronage

By JOHN F. BARRY and EPES W. SARGENT
(460 PAGES)



A leading chain executive writes: "It deserves to be in every theatre and every exchange. I want a copy for every one of my managers because they want it."

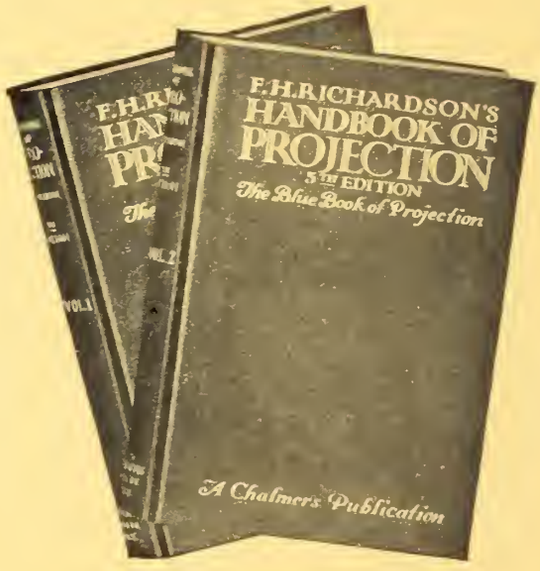
He must be right, else he wouldn't be where he is.

Ask Santa Claus for one. It will be the biggest stockingful you ever got. This would make an excellent present for your assistant, too.

Price, $5.00 at Your Dealer
If Mailed, $5.20

The Book Every
Projectionist Wants
And Ought To Have

F. H. RICHARDSON'S
Fifth Edition



HANDBOOK OF PROJECTION

(IN TWO VOLUMES)

If you know someone who is earning his living as a projectionist and who is trying to improve his work—give him the new edition of Richardson's Handbook.

He's the kind of man to encourage. He will appreciate the Handbook more than any gift you could make.

Don't delay your order. Christmas isn't far away.

Price, $6.00, at Your Dealer
If Mailed, $6.20

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

DAVE BADER is to Universal what an ace is to a Royal Flush, and when he sits down to write a feature comeback on Accessories embodyng the thought of Lou B. Metzger whose article started quite a little stir, Dave spills a lot of good sound argument. Here it is. Can you answer his arguments?

There will always be

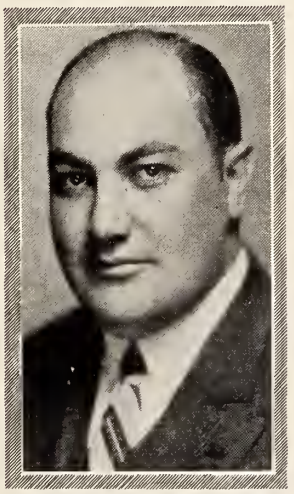
$ $ $

for YOU *in*

ACCE$$ORIE$

DEFINITION: "Accessory"—Aiding, contributory, an aid, etc., etc. The following contains the gist of Lou B. Metzger's viewpoints on the arguments and statements made by two energetic, far-sighted, go-getting exhibitors in different parts of the country. They are Sidney B. Lust of Washington, D. C. and M. W. Larmour of Graham, Texas — whose extensive experience in the field of exhibition made their articles, which appeared in this publication, far reaching in their importance to both sides of the business.

Mr. Metzger, General Sales Manager of Universal who, unfortunately, recently underwent an operation and is now in Florida recuperating, asked that I take up the cudgels and enter this most important debate. Both Lust and Larmour know their "accessories" agrees Metzger — but they are of the opinion that Universal and all other motion picture companies are trying to get nice, fat profits from the sale of their accessories. Such has never been — and never will be — the case! If Universal and other producers did not lose the large sums of money they do yearly in the handling of these expensive accessories, not a salesman, not a manager, not a person would emphatically repeat day after day, "Use more accessories!" We know they should be used — but we do not know this any better than Lust, Larmour and thousands of other exhibitors. And this was exactly Lou Metzger's thought when he asked that I cover this subject with his and my own observations and knowledge of the subject at hand.



LOU B. METZGER

whose feature, "The Show Was Great: why half sell it when you can put it over a hundred per cent" starts this open discussion on Accessories as better business builders.

BUT there is one thing, Lust, Larmour and others do not know, or if they do, they may not want to accept it as exactly final. It is this: *the more accessories producers can dispose of the cheaper accessories will steadily become.* Naturally the more you use now, the more you can use later for even less money. For example — Mr. Lust claimed that he paid $10.00 for 2,000 heralds and $7.00 for 100 window cards. I can hardly believe this, but if it is true he certainly didn't use good judgment in paying such prices for a picture he *ran for only one day.* I will admit that there are a few heralds issued by producers that cost close to $5.00 per thousand, but exhibitors as a rule don't pay this price and producers don't expect to get it when these heralds are to be used simply for a single day's run. The average price today for heralds is rarely over $3.00 a thousand, especially Universal's, and I doubt whether many companies exceed $4.00 a thousand.

Window cards were also, from what I can see, a wanton waste of money, when Mr. Lust bought 100 and paid 7 ¢ each for them. He could have bought these hundred for $4.50 from any Universal Exchange; but 100 window cards are a deuce of a lot for one day's campaign. I'm speaking frankly. It therefore seems to me that there should be no kick coming from Lust, when in planning his campaign he spends a good deal more than companies expect — because none of us expect the impossible! For about six or seven dollars less any Universal Exchange could have planned for him a splendid campaign. We're out to serve *first* and sell accessories *second.*

Lust said he spent $22.50 for one day's expense in getting behind his picture with the necessary advertising. That's too much for one day for a small house — we concede that, *and not enough for a large house!* 10% of the film rental should always be spent!

LUST says that "producers should open the way for the wider use of accessories by sharing the burden of their cost." Ye gods, that's all we have been doing ever since this business began! Our losses run into the thousands yearly, because to make it possible to sell Lust and his brother exhibitors the posters for 15 ¢ and less each, and the window cards for 5 cents, and the heralds for $3.00 a thousand, (they used to cost $4.00 and $5.00 and $6.00 on all pictures — but since we ordered more we reduced the price to $3.00 per thousand) — we must buy many, many more accessories than we usually dispose of in some instances. Haven't we reduced prices as much as 33 1/3% and what did it result in? Exhibitors used about as many accessories as in the past, little realizing that this material is purchased by us and resold to them purely as a *service... and not as a profitable item.*

There isn't a bank in the country that will pay exhibitors the dividends that accessories will pay them, if accessories are used intelligently. We admit that they cost money — but then *nothing* is ever received for *nothing.* It is paid for some way, somehow — don't ever forget that regardless of the businesses one is engaged in. Accessories are sold for slightly above actual cost by Universal — the slight difference covering shipping charges, handling, etc.

NOW for our good friend M. W. Larmour:

He is a live showman and his many years of experience makes him a man who understands the great value of getting behind his product with advertising. He misunderstood Mr. Metzger's plea that more accessories be used, and he also misunderstands the intentions of Universal's, and other's, salesmen when they try and convince exhibitors that they should use more accessories. A salesman *only gets credit for his film sales,* Mr. Larmour (and brother exhibitors)! Not one salesman in the industry tries to *force* advertising down your throat because they want to unload accessories.

Limit of space compels us to break this here. The balance comes next week.

Here's Fred E. Johnson between the boys and girls of the two theatre staffs.

SELL STAFF *to Sell* SEATS

WATERMELON can be made to produce a stomach ache or it can be utilized to produce good-will and to bolster up the morale of the attaches of a theatre. Barn Yard Golf or Horse shoe pitching can be indulged in as a gamble or it can be twisted so as to stimulate the interest in the theatre that helps build up profits. Barn Yard Golf is the "élite" expression for Horse shoe pitching. It depends mostly on how you employ these things. In these days when the business of running a theatre or a number of theatres calls for concentrated effort toward the creating of good will it seems worth while to pass along any idea, however unimportant it may seem in the rush of handling bigger interests. The idea given here is not claimed to be original, nor does the writer pretend that it is anything exceptionally powerful as a business maker at the time it is used; but the diea is presented more to give a possibly different angle on what it accomplishes, and in that spirit here it stands:

Fred E. Johnson manages, for the C. and M. Amusement Company, the Colonial and Strand theatres in Cambridge, Ohio. He believes in making the staff so staunch a set of boosters that they will sell good-will the year round. Here's how he works for it.

STATED simply, nothing more and nothing less than a picnic given to the employees of the Colonial and the Strand of the C. & M. Amusement Company's big and growing circuit.

Sunday, September 4, was selected as the day, and the picnic was planned for not only the employees, but to include in the invitation their families as well.

Mrs. Johnson and I played hostess and host respectively, taking the party about six miles away from Cambridge, to Rock Hill Park.

There we provided the eager, interested crowd with a plentiful dinner, and augmented the excitement with balloons as favors.

After the dinner we had arranged horse shoe pitching contests, and for the skill shown in these we planned and awarded prizes.

Parenthetically it ought to be said that Advertising Manager William Sheehan, of the Colonial, who won the championship with Branson Colvin, Assistant Janitor of the same theatre, displayed no mean skill.

Miss Ruth Jenkins, cashier of the Strand, won in the women's class, and when we put on the foot race for men, William King, of the Strand, showed his contesting mates a clean pair of fleet heels.

As a day's outing the affair was a complete success. The attaches of the two theatres had their fun, they got home in high spirits, and Mrs. Johnson and I had a good deal of fun as well as quite a bit of work and planning.

NOW, was this merely an outing for some employees? It was that, of course. But let us dig down a little further and see what else it was.

First of all, it was a corking advertising stunt to get the names of the theatres prominently before the public.

Second, it was a stunt that created good will toward the theatres in the minds of the public. Each of the employees, and all in the families of the attaches, were interested, expectant. They talked among themselves. What is more to the point from the theatre manager's angle, they talked to others.

People in town knew that we were taking our attaches on the outing; they figured we must be pretty decent with them to do this, and while it was in no way with a thought of such an ulterior motive that we worked and planned to give the folks a good time, nevertheless, we are not sorry that in giving our lads and lasses some extra fun we accomplished some good for our theatres' good names as well.

The horse shoe pitching and other contests not only provided amusement and the sport of competing for the prizes, but gave the public an additional interest. Wherever athletics or games of skill enter into an outing, the public, quickly responsive to prowess in these fields, focuses attention, and the names of the theatres where these winners are employed get plenty of

ALSO, when people come to the theatre, the attaches who won are pointed out. This gives the employees an added thrill and an added sense of importance.

Curiously enough (curiously, because they are only human), the adulation of the status of champions has in no sense turned

(Please turn to Page 58)

O. T. Taylor's STAGE and PIT

Make at least one Midnight Show Pay . . . New Year Frolic will do it . . . More Success getting hints . . . Hop to it.

A practical door

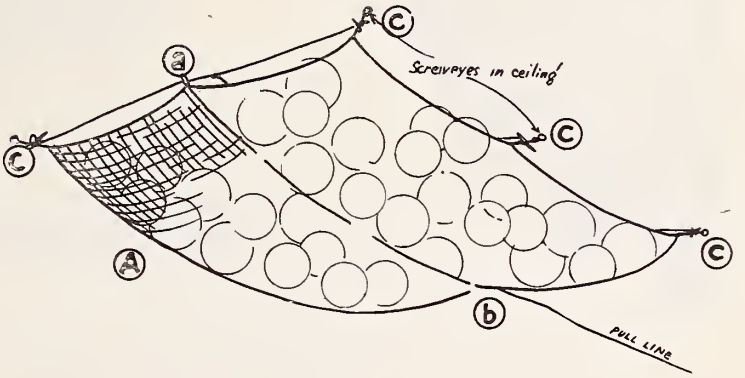
COMEDY gags and stunts, more or less risque or out of place on the regular Vaude bill, can often, with careful handling, be made into a big "kick" when pulled on a midnight show. By this we do not mean to suggest that vulgarity be permitted or even tolerated, on the contrary, nothing should be said or done that appears vulgar or suggestive to the common, everyday, fun-loving patron, and such stunts or gags as are considered should be gone over carefully from each and every angle before entered on the program. A national or local event, or even a seemingly unimportant incident may furnish the idea for a clever stunt or gag. Good natured "kidding" of city officials through clever impersonations, the "dry and wet" question, unusual twists to a local election and similar events could be made into bits of hilarious action. Nothing abusive, sarcastic or objectionable should be resorted to, keeping in mind that everything introduced in the routine is for fun only.

"Kidding" The Traffic Cop

Scene: street corner. Routine: traffic cop operating stop and go sign visibly excited as penetrating siren is heard off stage. A truck, the load covered with a tarpaulin, pulls in and, just as it passes the officer, accidentally sheds the tarpaulin revealing load of boxes marked "Scotch," "Gin," etc. The officer, too dumbfounded to act, permiits the truck to go on. After the truck is out of sight he pulls gun (toy pistol or pop gun) and fires. For truck use a boys' coaster or miniature auto with truck body built of wall board. The traffic sign should be large and flashy, and entirely out of proportion to the truck.

The Fire Chief

If your fire chief is well known, make a miniature replica of his official car, paint it a bright red and adorn it with the Fire Dep't letters. Make up a boy to impersonate the chief and have him drive



the car across the stage. The car, with the driver hunched forward supposedly going at terriific speed, in reality moving slowly.

A BIT OF PANTOMIME. Two rounders, in tuxedos and silk hats and apparently well under the weather, wander onto the set carrying with them a door in a frame. They place the door center stage, one holding the door and ringing the bell, (bell off-stage), the other stoops to peep through the keyhole. The door opens, they enter — close the door, action of taking a drink silhouetted on the glass pane, they come out, pick up the door and move on. A practical door is made of light battens and wall board, a sheet of tracing cloth for window pane. Lights out in front, concealed baby spot set in back to "pin spot" the door from behind when the latter is placed in a previously marked floor position.

The foregoing stunts, and others of a similar nature, should not be advertised or programmed but offered as impromptu bits, sandwiched in between the programmed acts; flashes of merriment rather than entertainment.

BALLOONS LEND A TOUCH OF COLOR suggesting gayety and fun. Fill some large balloons with gas and release them to float about on the ceiling. The majority of the balloons, however, should be air-filled, or part air and gas, so that in releasing them from some advantageous high point they will float down on the crowd. To find the best release point will probably require some experimenting as the upper air currents and ventilating system may have a tendency to drive the balloon toward some certain part of the house. A balloon filled with air only may be found to descend too suddenly, especially if the house is warmer than the air in the balloons. Filling the balloons with gas and air in proportions to make the most satisfactory "float" will overcome this difficulty. One satisfactory manner of releasing the balloons is as follows: Place the filled balloons in a large net and hang the net under the ceiling in such manner that it may be dropped to release the balloons permitting them to float gently down to the audience. The accompanying dia-

(Now to Page 55)

Serving the AMERICAN Theatre Industry

Specialization

Meeting modern theatre needs is no "handy man" task. Science has introduced new technique, new meterials, new methods. Only men trained and experienced in their particular fields can meet the demand for specialized service.

Even a group of such men needs special equipment and facilities. Men and equipment in turn need the skilled organization and direction that can quickly and economically distribute the benefits of such combination when, where, and as wanted.

Highly specialized installing, equipment, or repair service is now rendered through *Thirty-one Points of Vantage* by the National Theatre Service.

From four bare walls to opening announcement —all may be handled on our Single Complete Contract Plan. Or, as needed, repair service and small parts.

(4016)

National Theatre Supply Company

Offices in all Principal Cities

More Stage and Pit

(Continued from page 53)

gram, A, shows how the net may be secured to the ceiling at points (a) and (b). The four corners, and additional points if necessary, are tied up to screweyes by means of light cotton lines, (c), tied in a slip or bow knot and attached to the pull line in such a manner that a jerk on the line unties the knots and releases the net. In houses where the air circulation can not be depended upon to scatter the balloons as they float down it may be well to have several smaller nets at different points and release simultaneously on a pre-arranged signal.

If netting is not available mosquito bar or cheesecloth could be used instead.

FOR Warner Bros.' "Old San Francisco" the D & R Theatre, Aberdeen, Wash. staged an atmospheric prolog, under the title "In Chinatown," which was very well received. The entire cast was local talent.

The unique full-stage setting consisted of a right and left pilaster, in one, decorated in Chinese motifs, capped with a border on which a huge dragon was painted in bright colors. This masked the main setting, a big scroll arch painted a Chinese vermillion and set in a purple plush cyc. Back of the arch a platform, three steps high, supported a Buddha flanked by two dragon incense burners. The platform and steps were carpeted. A plain scrim was hung directly back of the dragon border. The action began with two little girls, one dressed as a boy, doing an eccentric "tough" dance in front of the scrim.

Next a singer is heard singing "Allah's Holiday" — lights in front of the scrim dimming out as lights behind are brought up revealing singer, in Chinese garb, standing in front of the arch. Kneeling right and left, facing each other, are two little Chinese girls. A decorated tab, down in back of the arch, conceals the Buddha. The singer, finishing in one, exits. Music segue "Chinese Dance" and, as tab flies revealing the Buddha, three Chinese girls, discovered on the platform, and the girls in front go into Chinese dance routine. Girls exit, then reenter to take up original positions as singer enters through arch center stage for concluding song, "Chinatown." On the second half of last chorus the girls line up behind the singer for curtain. The girls costumes, made of black oilcloth and decorated with dragons and other chinese motifs in bright colors and gold bronze, received much favorable comment. Oilcloth costumes are extremely simple and easy to make, furthermore they are very inexpensive. Hems are not necessary as oilcloth does not ravel.

* * *

J. SUTCLIFFE HIRST, manager of the Gladys Attree School of Dancing, Vancouver, B. C., tells of how he introduces Santa Claus to the children of Vancouver. The Hudsons Bay Company of Vancouver sponsors the show and has been making the "Arrival of Santa Claus" an annual event. The show, staged about a month before Christmas, is worked as follows. The Hudsons Bay Company, through it's stores, issues complimentary tickets which are given to the parents rather than the children, creating the impression that the tickets are not too easily obtained. The theatre is practically donated, the only charge being for actual operating cost which includes overtime for ushers, stage-hands, etc. This year three one-hour shows were given, starting at 9, 10 and 11 a. m. The Capitol Theatre, with a seating of more than 2,200 was filled to capacity for each performance and hundreds turned away. At 8:30 the waiting line was three blocks long. The show, in which one hundred junior pupils of the Attree School took part, was a fairy fantasy depicting Santa Claus arriving through a huge Radio set.

Send Your Presentations

N. Y. Strand Peps Up Scenery

JOSEPH PLUNKETT went after Broadway's patrons with everything hopping, including the scenery. Not satisfied with having an augmented Victor Salon Orchestra under the baton of radio-and-otherwise-famed Nat Shilkret, a fast working ensemble, male chorus and set of snappy dancers, Mr. Plunkett probably argued, "This is a 'movie' house—let everything move."

At any rate, the augmented Mark Strand show on Broadway with Warner Brothers' "College Widow" put the scenery into motion and it got them — hard!

The installation of one of those orchestra pits which elevate the orchestra on occasion was among the many additions that mark the renovating and up-to-dateing of the Broadway Strand.

The stage and pit part of the program seemed for the opening week of the augmented presentation idea to be built along lines which kept the idea of snap and motion predominant. Up came the orchestra for the entrance of baton-wielding Mr. Shilkret; and after the opening bars of Schubert's Unfinished Symphony, floodlights over the orchestra dimmed out and a flood spot from the balcony level held plays and scrim in a bright white which dimmed away at an appropriate passage in the music to bring up lights in soft amber at one side of stage behind the scrim, revealing a male member of ensemble who recited a poem dealing with the tragedy of Schubert's unfinished musical work, with other male members of cast dressing the lighted part of stage. The lights dimmed off as the opposite side of stage dimmed in behind scrim to show the character of Schubert working at his melody, with the Liebling Singers and Strand male chorus coming into view in a choral grouping, lighted in cathedral dimness at stage center for the climax of the musical rendition. The chorus was faded off behind scrim as the solo member was brought into view for the singing with orchestra still in view, of "Unfinished Tune" (Pollack & Bagar).

Drapes closed in on the final bars, and were slightly parted to introduce a well-known opera singer in two vocal numbers, for which the orchestra was taken down out of view. "Ah fors' 3 lui" (Traviata of Verdi) was followed by "Kiss Me Again" (Herbert). The singer exited through curtain which was superseded by metallic cloth, cross lighted, held for brief orchestral shift of musical mood working into the Divertisements, for which metallic cloth was taken away to show a novel setting of three vari-colored hangings, worked up into perpendicular diamond patterns before which the ballerina, with a sextet of lavender-and-orchid costumed dancers, harmonizing with the setting, went through a dance routine: exit the ballerina as first drape lifted high enough to show fire-red highlighting back of scene, through which, in the open diamond shaped cuts the Eight Cocktails came on for a fast routine of ensemble stepping, after which the second drape lifted for another light effect, leaving only the outlines of the diamonds through which the back lighting showed as a duo of dancers went through a fast acrobatic waltz. The drapes closed in to part on a quartet of musicians and singers giving several songs, followed by the closed metallic cloth, before which Nat Shilkret put over with white flood on orchestra a novel arrangement of "Just a Memory," after which several bows had to be taken by the orchestra.

The curtains were opened to show a huge black backing on which, apparently, was painted a huge semblance of a sleeping clown, head sunk on shoulder, cap to one side, arms folded. Before this, through a song, "Are You Happy," the entire ensemble work in, with a peppy dancer doing solo specialty, the climax coming with the stage full of action and vocalization, while the clown figure, enormously dominating the scene, slowly opened an eye, then yawned, lifted huge arms in a massive yawn, winked and grimaced to a crescendo of applause from an audience which liked the surprise and said it with glove splitting positiveness as the screen came down for the feature film.

F. H. Richardson's

BETTER PROJECTION

"Better Projection Pays" AT YOUR BOX OFFICE

Sent Bluebook Correction

THE last words on page 797 of second volume of the Blue book read "See page 869." This should be deleted. It is an error. Please mark it out in your copy.

This error was called to my attention by brother T. J. Neathery of Jersey City, N. J. whose photo appears herewith together with that of brother Dulberger, also of Jersey City. These two men are the first Vitaphone projectionists in Hudson County, N. J. Good men, both of them. More power to them. Neathery is the chap with his lid set at the rakish angle. Dulberger looks dignified, wears goggles and — well, anyhow the're both fine boys, so that's that.

Fix This In Your Bluebook

SAMUEL F. COOLEY, Manchester, N. H., who points out two slight error in Vol. 2 of Bluebook and tells us he has by no means lost interest in the B. B. School because he has been silent for some while says: "I might add that the Bluebook is very good indeed and all projectionists should have a set".

The errors he points out have to do with Simplex projector instructions on page 735, in Second Caution, "Fig. 270" should read Fig 264. Though thousands of copies of the Fifth Edition are now in use, to date only four minor errors have been found, though doubtless there are still others. It is humanly impossible to get out so large a work without error. Brother Cooley's other correction is on same page on the first "Caution". You are instructed to dip a cloth dipped in gasoline and wash off anl oil you may get on the friction discs of the Simplex take-up.

That is quite correct for the old style take-up which uses a friction center disc. The later take-ups have a leather disc instead, and these require a moderate amount of oil. Put a few drops on them occasionally so as to keep them soft and pliable. They must not be allowed to become hard and dry. In this caution the "X-8" should read X-16. Change it accordingly in your book, and add the proper note about oiling leather discs on the blank space on page 735.

Public Wants to Know

SOMEWHAT to my surprise I was recently invited to address a body of men on the subject of motion picture projection.

Nothing new in that, say you! Well, you're in error there, because it was an invitation to address a Fourth Degree Council of the Knights of Columbus, located in Hoboken, N. J., and as you doubtless know the Knights of Columbus have no connection of any sort with motion picture projection. They are an organization composed of just plain citizens —mostly business and professional men.

The night was rainy and the attendance therefore not very large, but I was surprised at the very real interest evinced by those present. After the talk I agreed to answer any questions propounded by members of the audience and fully half an hour was consumed in answering some pertinent queries put concerning the reasons for various "balks" in projection which members had themselves witnessed in theatres, without any understanding of the reasons. Also several questions were asked concerning 'trick" pictures, etcetra.

It is really encouraging when organizations composed of the general public ask for enlightenment on projection matters, don't you think? I do.

Jealousy or Childishness?

OFTEN I receive requests for non-publication from men who want help. They say, in effect: "The other men will make fun of me and say I just want to get my name in the paper if you publish it."

I can understand that a man will be averse to publication under such a condition, but I cannot understand the man who gives voice to such *childish nonsense* as that unless it is that *he* is himself unable to write intelligently, and is jealous of the man who can. It also is quite possible that he is such a hopeless back-number that he still imagines it is possible to bottle up knowledge and prevent its spread, so that *he* may, together with the other men now engaged in projection, retain unto themselves all knowledge of projection, and thus restrict the field; or that he fears the other chap, by inquiry of this department, will obtain knowledge and get ahead of him who prefers to sit back on his haunches and drift along in utter laziness.

If a man requests non-publication of his name it of course won't be published, *but* I feel genuinely sorry for the men who "make fun" of those who, being more progressive, hence far more valuable to the profession and to the industry than themselves, seek for enlightenment on things which puzzle them. The sooner the industry is rid of such pull-backs the better. And I don't mean maybe either!

Thanks With a Big T

I feel I should express my cordial appreciation and my sincere thanks for the review of the Fifth Edition of the Bluebook of Projection appearing on page 14 of the current issue of the American Projectionist.

I have labored hard to make an honest, all-wool-and-a-yard wide book and it is especially pleasing to see such approval voiced by the official paper of the American Projection Society, because what that paper says may be taken as coming from the Society itself. The article in the same issue of the Projectionist, page 8, dealing with the abuse of presentations should be read by everyone. It is excellent. I thoroughly agree that there is altogether too much tendency nowadays to try to bolster up a poor to punk production with an elaborate "presentation". It is not good showmanship and will react to the great injury of the industry eventually.

Bluebook School Answer 590

Note. — This "School" is designed to arouse interest in the study of those many problem which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Practical question by Charles Curle, Chattanooga, Tenn.: "A new theatre is being erected. The auditorium will be 48 feet wide by 76 feet long. The projection distance will be about 72 feet. Front row of seats to screen about 16 feet; to rear row about 70 feet. An incandescent light source has been recommended. What would YOU recommend and why?

Harry Dobson sent excellent replies to questions 588 and 589, which same reached me too late for consideration. Those answering 590 acceptably were C. H. Hanover, Burlington, Ia. (Where has No. 2 hidden himself?); Charles Curle (who propounded the question); Frank Dudiak, Fairmont, W. Va.; G. L. Doe, John Doe and "Bill" Doe, all of Chicago, Ills.; Thos. McNamara, Waltham, Mass.; Allan Gengenbeck, New Orleans, La.; W. C. Budge, Brooklyn, N. Y.; A. L. Tompkins, Ft. Worth, Texas; Albert Cook, Denver, Colo.; A. Hancock, Dallas, Texas; W. C. Burke, Topeka, Kas.; T. R. Bankerton, Wentzville, Mo.; T. D. Arabel, Philadelphia, and M. J. Hines, St. Louis, Mo.

On the whole I think brother G. L. Doe presents the best case, though Curle's argument is good, as also is that of Dudiak, Hanover, and several others.

Friend Doe says: "It seems to me the first consideration is the area of the picture to be illuminated, the size or width of picture to be projected.

I note that brother Curle, who apparently is a student and an able man, by the way, has recommended a sixteen foot picture. This appears to be wise, because of the closeness of the front seat rows to the screen. The small picture has much to recommend it. It may be much more easily illuminated with satisfactory brilliance. Defects inherent in the film are not so visible, or not visible in so great a degree. The smaller picture is viewed with much greater comfort from the front rows of seats, because a less element of eyestrain will be set up from them with a picture twelve feet wide, since the eyes will have a less space to "cover." The eyes automatically focus upon some one object in the picture, usually a moving object of course, and in following that object around from a close-up viewpoint the necessary eye movement is very great indeed if the picture be a large one, and is reduced as the picture is made smaller.

Then, too, while the proportionate distortion due to a close-up side view is the same, regardless of picture size, I think it might and probably would appear to be less with the smaller one.

Another element enters, viz: screen surface, and it is very evident that with a 48 foot wide auditorium, in which the seating space probably is not less than 40 feet wide, with a sixteen foot distance from seats to screen, a highly diffusing surface will be needed to avoid heavy fade-away from front side seats, which means that the screen surface must have pretty strong light thrown upon it if it is to appear acceptably brilliant according to modern procedure in screen lighting.

One other feature I nearly overlooked and that is that since the rear seats will be only about seventy feet from the screen, there is no necessity for a picture wider than twelve feet, insofar as ability for one of normal vision to see the picture and all its details clearly from the rear seats, provided always that it be reasonably well illuminated.

Suming all this up it means: (a) There is really no necessity for a picture larger than twelve feet wide, except that it is possible theatre patrons may be unaccustomed to one that small, which is offset by the fact that the smaller one will in every way be a better picture than would a larger one. (b) A screen surface of good diffusing power must be used and (c) it must have strong lighting because such a surface scatters the light and also, I believe, absorbs a good deal of it.

We have three light sources available, with a fourth coming up but not yet ready for consideration. They are (1) the high intensity arc, which may be disregarded as an altogether too powerful light source for such a lay-out as we have under consideration, (2) the reflector arc, which may well be considered, and (3) the Mazda lamp.

The reflector arc lamp is capable of giving a very brilliant and very white illumination to a twelve foot picture. If the maximum viewing distance were great I would conclude that it was the light source best adapted for use. There could, I think, be little argument about that, because in order to see the picture details at great distance the picture must be very brilliantly illuminated — far too brilliantly for the best needs of the front and middle of the auditorium.

However, since the maximum viewing distance is relatively very short, we do not need such a brilliant light source, and Mazda, if carefully and intelligently handled, supplies fairly powerful light which has the advantage of being of a very soft "mellow" tone. It is not a white light such as the reflector arc supplies, but of an amber tint, though viewed alone it appears perfectly white upon the screen.

Mazda, however, requires perfect adjustment, and as I have said, intelligent handling, but all this may be done by any competent projectionist, and even by a "machine operator" with the aid of the Bluebook.

I might add this in conclusion: In my judgement, the average theatre is using a picture which might with distinct advantage be smaller and less brilliantly illuminated. The extreme brilliance of present picture illumination has a decided tendency to "wash out" color in colored film, and to wash out detail in black and white, causing the picture to appear "flat" — with little depth.

In my opinion brother Curle made no error in his recommendation, except that those who do not study

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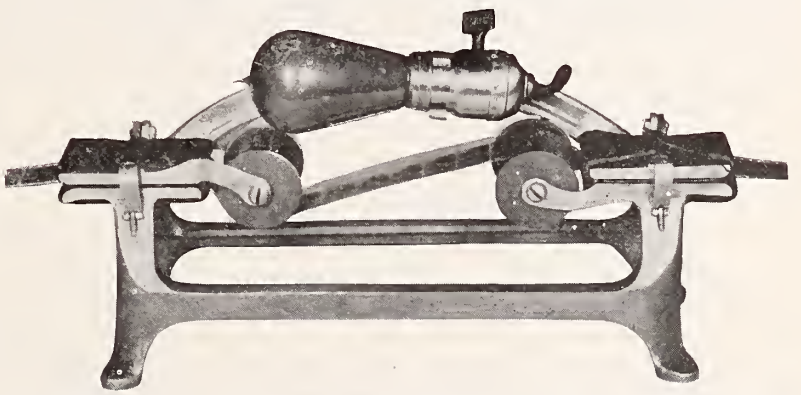

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projection from the scientific standpoint, but only superficially, may object to the CORRECT picture size and favor a larger one.

There, gentlemen, your editor views that as among the best, most connected arguments yet presented in this "school." There have been others as good, yes, but few better. In the main I hold the conclusion and the arguments of brother Doe to be correct. A twelve foot picture is of ample size to serve that auditorium efficiently, and Mazda will give it satisfactory illumination provided a screen surface with good reflection power be used.

However, E. A. Early, Parkersburg, W. Va., in part, says: "Would Brother Curle buy an automobile which was geared to make 20 miles per hour and no more? Certainly he would not! Why, then, install a light source of practically fixed illuminating power? Under that condition some films would be quite all-right and some quite punk. I have found this to be the case where they have been tried out. In this particular case Curle should not be satisfied with Mazda. Also the 9 x 12 picture is too small for that auditorium. The size which would give patrons exactly life size images all over the auditorium should be selected, and you can't do it with a 9 x 12 foot picture because it don't figure out that way. The ideal size in this case would be 14′ 1″ x 10′ 6″ and that size is too large for Mazda, which is one more reason why I would prefer a more flexible light source."

I would be interested, and I am sure others would too, in knowing just how brother Early figures his 14′ 1″ x 10′ 6″ screen to give exactly life size images all over the theatre. Early adds this P. S.: By "life size" image I mean as viewed by the photographer.

I don't get the point! As I see the matter the size of the image of an object does not matter, because we view things relatively. The image of a man seems natural, even though only two feet high, because it is of correct height and width as compared with surrounding objects. A tree, for example, looks perfectly natural on any screen, even though the image of it may be not a quarter the height of the original; also I am unable to understand why size of image has anything to do with distance the camera was located from it, which is what I understand brother Early to mean. Either Early is reasoning wrongly or I don't get his argument correctly. I would like to hear from Early and others on this point.

Sell Staff

(Continued from page 52)

the heads of the attaches. Rather, it has given them a closer contact with their theatre, a feeling that they are part of its glory and it is sharing in their own present effulgence.

So, you see, a simple little stunt that gives pleasure to many can also be made potential for that highly desirable and not too easily secured standing in public esteem which we call good-will.

Furthermore, the attaches have another year to look forward to, and they strive even harder than before to bring to a still higher level their personal prowess and their interest begets interest because enthusiasm is one of the most contagious emotions you can think of.

Little things count

This is just one of those little things, not so much in itself, that contributes its bit toward making a finer group of theatre boosters out of employees, that begets public interest, public partizanship, public good feeling toward the theatre and its managers and owners.

If you are still wondering where the watermelon comes in, that was served, as was lemonade, iced, after the games and when the participants were sufficiently cooled off not to suffer any internal harm from its absorbing.

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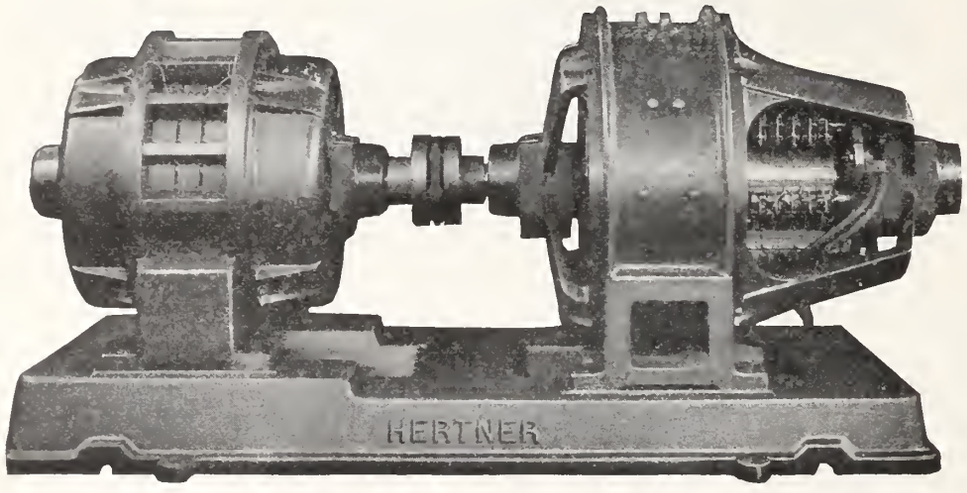

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MOVING PICTURE WORLD

VOLUME 89
NUMBER 8

—The Showman's Business Paper—

DECEMBER 24, 1927
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APR. 7
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APR. 14
THE COSSACKS (*John Gilbert Special*)

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UNDER THE BLACK EAGLE (*Dog Star*)

METRO-GOLDWYN-MAYER

wo flaming youths

W. C. Fields and Chester Conklin have forgotten more about the art of being genuinely funny than 95% he screen comedians will ever learn. They are a scream," says a trade paper reviewer. The lad is right! m these two rollicking troupers up, give them a refreshingly different story like "TWO FLAMING YOUTHS" you've got something! ¶ Imagine! A comedy team in a comedy without a trench, a tin hat, cussing or a k in the pants! Revolutionary? Yes, but very, very funny. Fields as the gabby city slicker who descends on ick town to lure the gold out of the inmate's teeth. Conklin as the country sheriff who thinks Sherlock mes was an amateur compared with him. Mary Brian as Fields' cuddly daughter. Jack Luden as the young ıry Ford. John Waters Pro. ¶ We clocked the laughs. There's one every two minutes. ¶ "TWO FLAMING UTHS." Fields and Conklin, a REAL comedy team. Your patrons will thank for a Happy, Laffy New Year when you give them "TWO FLAMING UTHS"! ¶ It takes Paramount to make the honest-to-God team comedies! ır experience with "Behind the Front" and its imitators has taught you that.

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The Showman's Business Paper

7619
EXHIBITORS

Vol. 89 | New York, December 24, 1927 | No. 8

Paul Stein, director of Pathe's "The Forbidden Woman," returns from a visit to Germany and is filmed by Don Hancock, Editor of Topics of the Day.

U. S. Justice Dept. Quizzing Workers on the West Coast

Questioning Centered Upon Monopoly Tendencies in Industry

Hollywood. — Department of Justice agents have been especially active in Hollywood during the past two weeks. They seem to be literally swarming through the film colony. This time it looks as though they are leaving not a single "bet" unquestioned. From what can be gathered, extras as well as newspapermen, stars and studio executives are being interrogated.

The questioning is centered on monopolistic tendencies of the film industry. The secret service men make no effort to conceal their identity. Their appearance was first noted after the Federal Trade Commission completed its recent pow-pow with heads of the industry and exhibitors in the East.

At the headquarters in Los Angeles, it was stated that no special detail of Department of Justice men has been assigned to put Hollywood through the "third degree."

Vandals Rampant

Vandalism was committed at the Regent Theatre, Ottawa, late last Saturday night when unknown persons entered the unoccupied theatre and destroyed the films which had been used during the current week and which were lying in express boxes in the lobby of the house ready to be returned to exchanges in Toronto.

Film Legislation Seen in Coming State Session

Albany — There will be considerable motion picture legislation attempted in New York state during the coming year, with the opening of the Legislature on Jan. 4. Owing to the fact that Governor Alfred E. Smith is a presidential possibility, any statement he may make in his annual message to the Legislature in January, relative to motion picture censorship, will assume more than statewide importance.

In past messages, Governor Smith

(Continued on Page 6)

DEMBOW ELECTED PUBLIX VICE-PRES.

At a meeting held yesterday by the Directors of Publix Theatres Corporation, Sam Dembow, Jr., was elected Vice President. Dembow has been with Publix Theatres for the last two years — first as Manager of the booking and buying department, and latterly as assistant to Sam Katz.

Fox Earns $902,166 for Third Quarter

Not income of the Fox Film Corp. for the third quarter of 1927, after Federal income taxes, was $902,166, or $1.80 a share on the Class "A" and Class "B" stock. For the nine months of 1927, the net income, after Federal income taxes, was $2,273,455, or $4.54 a share.

FOX ACQUIRES ASCHER BROS. CHIC. HOUSES

Chicago—Fox is all set to take over complete control of the six Ascher Bros. theatres, the last left of a previously formidable group, on Jan. 1. These are the Sheridan, Commercial, Crown, Portage Park, Midwest and Terminal.

Two years ago, when the Aschers were in need of financial assistance, Fox purchased their entire issue of preferred stock for approximately $500.000.00. Complete control now gained will intrench Fox deeply in Chicago. At present the Monroe, straight pictures, is the sole Fox house here.

John Zanft and Jack Leo, Fox executives in New York, arrived to complete the deal and are remaining to inspect properties and plan on policy.

5 YEAR PACT TO NET OVER ONE MILLION

By the terms of a five year contract signed by E. C. Mills, Chairman of the Board of Directors of the Music Publishers' Protective Association, in behalf of sixty-three music publishers with the Electric Research Products Corporation, licensors of Vitaphone and Movietone, more than $1,000,000 is expected to accrue to the publishers.

By the terms of the contract the licensors of Movietone and Vitaphone acquire the right to use the music issued by the publishers, for which they guarantee royalties of $100,000 for the first year and $150,000 for the second.

"Sadie" Set to Show Jan. 21; Big Circuits on Dotted Line

January 14 is the release date for Gloria Swanson's "Sadie Thompson," which has been booked by Publix, Loew's, Skouras, Sanger, Stanley, Balaban & Katz, Dipson-Zimmerman, United Artists Theatres, Costen and practically every major circuit in the United States, it was announced at United Artists' New York office.

Several thousand contracts on "Sadie Thompson" already are in United Artists' home office in New York, according to a representative of the company who said that Al Lichtman, who is now on the Pacific coast, would close deals on "Sadie Thompson" which have been in negotiation for several weeks, awaiting only his visit for consummation.

James R. Grainger, General Sales Manager of Fox, who is now back in the home office after several months absence on the road and on the coast.

MOVING PICTURE
WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUKSHANK, Editor

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VOL. 89 No. 8

LEGISLATION SEEN IN NEW N. Y. SESSION

(Continued from page 5)

has consistently gone on record as being opposed to censorship. Bills carrying out his ideas, however, have been thwarted by Republican majorities in both houses. These same majorities will prevail next year.

Child welfare organizations will be behind a bill that will be introduced in January, making it a crime for any person, without the authorization of parent or guardian, to assist a child under the age of sixteen years to gain admission to a motion picture theatre. It is said that the present law is being openly winked at in many instances, and that efforts will be made to stop an altogether too common practice.

A bill will be introduced, seeking to amend the workmen's compensation law in New York state, so that it will include within its provisions, persons employed in motion picture studios, who receive not more than $25 a day or $100 a week. It is understood that there will also be an attempt made to shorten daylight saving in New York state, and make it a statewide proposition, rather than leaving it up to the various communities to decide for themselves.

Gish at Astor Dec. 27

M-G-M's, "The Enemy," starring Lillian Gish, will have its world premiere at the Astor Theatre Tuesday evening, December 27, succeeding "The Student Prince," which has been at the theatre for four months. Fred Niblo directed. In the cast are Ralph Forbes, Frank Currier, George Fawcett, Karl Dane and others.

Would Perpetuate Ind'p't Exhib Group Says Rembusch

Indianapolis.—As a sequel to an informal interview which Frank J. Rembusch, chairman of the unaffiliated exhibitor group at the Trade Practice Conference, had with Abram S. Myers, who was Chairman of the Conference, the former declares that the commission is displeased and chagrined that the "cease and desist" order had not been complied with. Rembusch is also desirous of perpetuating the unaffiliated organization formed at the meeting.

The commission, Rembusch says, is eager to learn every fact concerning trade practices in the industry and feels that the most important work and help the government can receive is from an organization of unaffiliated exhibitors.

The plan for a national organization of the two exhibitor groups, each separate and distinct and sovereign on the question of trade practices, is sound, Rembusch says. The commission believes alto the unaffiliated exhibitors should be gathering the things which should go into the new contract, for the guidance of the contract committee which is to meet in January.

FRANK J. REMBUSCH

J. R. GRAINGER BACK IN NEW YORK

James R. Grainger, General Sales Manager of Fox, returned to New York this week, after a trip around the States and to the West Coast Studios where he conferred with Winfield Sheehan, Fox General Manager, on the productions now in work. He also interviewed F. W. Murnau, Raoul Walsh, Frank Borzage, John Ford and other big directors on their plans for future productions.

Grainger reported the following productions well under way: "The 4 Devils," "The Red Dancer of Moscow," "Hangman's House," "The Escape," "Dressed to Kill," "Square Crooks" and "Love Hungry," all about to start, and "Lady Cristilinda," "Fleetwing," "A Girl in Every Port," "Soft Living," "Sharp Shooters," "Four Sons" and "Hello Chevenne."

While in Los Angeles, Grainger witnessed the premiere of "Sunrise" at the Carthay Circle Theatre.

"Silk Legs" at Roxy

"Silk Legs," a modern comedy-drama, will constitute the screen portion of the Roxy's holiday program. The production was directed by Arthur Rosson, with Madge Bellamy in the principal role.

Lasky to Hollywood

Jesse L. Lasky is en route for Hollywood, on his regular mid-winter trip to the Coast. He will remain there five weeks.

Irene Rich Due East

Irene Rich, Warner Bros. star, is planning a trip to New York for her annual vacation. She expects to be here for about two weeks.

Tiffany-Stahl Product is Signed for India

Tiffany-Stahl distribution of all their feature pictures has just been established in India in association with Gvalani Brothers of Karachi, India. The arrangement also includes the showing of these films in Burma and Ceylon.

Grimm's Gorgeous Grin

Ben Grimm, editor of the Universal sales weekly, is the father of a nine-pound girl, born to Mrs. Grimm last Sunday. The young ter, Joyce Elaine Grimm, is Ben's second child, the first, a boy, being now about four years old.

COLLEEN WILL DO U. A. FILMS

Colleen Moore will join United Artists, her first production being "Sunny," as soon as her contract with First National has expired.

Miss Moore's contract with United Artists, arranged with the consent of First National, provides that she receive $175,000 a film, and that John McCormick, her husband, who produces her pictures, get $2,500 a week salary.

The star is expected to work on the United Artists' lot Aug. 1.

Schnitzer Predicts 15,000 FBO Bookings

At the rate at which exhibitors are responding to FBO's campaign in behalf of the February Grand Jubilee, according to Joseph I. Schnitzer, vice-president, 15,000 theatres will be showing the company's product in February.

Pearson Back With Prints; Cites Studio Developments

Elmer Pearson, First Vice-President of Pathe, back at his desk after a visit to the Coast studios of that concern, expressed himself as highly enthusiastic with the selection of material so far decided upon for next year's program and tremendously pleased with the pictures recently completed and the "rushes" of those in course of production.

Accompanied to the Coast by John C. Flinn, Vice-President of Pathe, and Phil Reisman, General Sales Manager, for the purpose of consulting with Cecil B. DeMille, William Sistrom, General Manager of the DeMille and Metropolitan Studios, and DeMille's associate producers, Ralph Block, William DeMille and Hector Turnbull, Pearson was the last of trio of Eastern executives to return to New York.

Speaking of his observations on the Coast, Pearson said: "There has been spent on the DeMille Studios in the form of new equipment, facilities, etc., in the neighborhood of $700,000 a year for the last three years, and there is no studio in the world better equipped for turning out pictures that are technically perfect.

"The Metropolitan Studio, where the Lloyd Company, the Caddo Company, James Cruze, and Western companies operate, is considered to be the best rental studio in Hollywood and has the largest carpenter shop facilities of any company out there. While at the Studio I saw them shooting one set that alone cost $75,000.

"Mack Sennett's new studio is now taking form as fast as carpenters and builders can put it together and, according to plans I saw, it will be the best equipped for comedy picture-making purposes known to the industry."

ELMER PEARSON

EDITORIAL

Biechele Backs it Up

BIECHELE backs Hays. Straightway, hot shot from exhibitors. Why?

Exhibitors may boom Hays with the generosity of a rousing cheer for his accomplishments in their behalf without damning their immortal independence. That his organization is not always thoroughly in accord with exhibitor bodies in no way minimizes the benefits that have accrued to the industry through his efforts.

And Biechele? Biechele's integrity of purpose is unquestioned. He is "unaffiliated." He is "independent." During four of its nine years existence he has lead the Kansas-Missouri M. P. T. O. And he was chosen to serve on the important contract committee formed at the Trade Conference.

So there's nothing wrong with Biechele. And there's nothing wrong with Hays. A little level-headedness, a little broad-mindedness, a little attempt at mutual understanding, a little try at co-operation wouldn't be a bad thing for producers, distributors and exhibitors right now.

Biechele's stand is courageous. Moreover it is right.

Fox Gets the Grapes

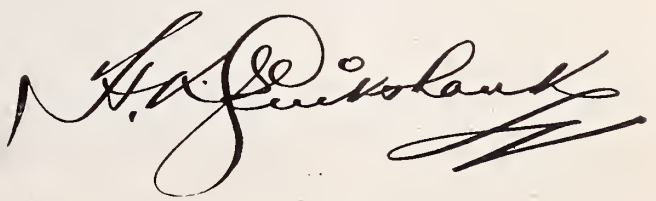
FOX gets the Carthay Circle for his big picture premieres in Hollywood. He gets six Ascher houses in Chicago. Fox "A" stock goes to a new high. And from the Coast comes word that Fox is going right along turning out product like "What Price Glory," like "Seventh Heaven."

William Fox is one of the comparatively few far-visioned men in positions such as his. Flanked by Sheehan and Grainger, hard-headed hard hitters, Fox presents a strong front to the competition. The organization is in full stride. The record of the past year seems certain to be surpassed during that to come.

Confidence and Prosperity

DESPITE the hue and cry, it looks very much as though the public has confidence in the picture business. Its attitude is reflected in the trading of picture shares. And those of kindred enterprises.

The prospects for the year to come are at least as bright as those which faced the industry a year ago. The picture business looks like a safe investment just so long as the nation is prosperous. And the elder Morgan, in his wisdom, once cautioned against ever selling short on the United States of America.



Reported Fox-Film Theatres Merger Gives Stocks Spurt

A report emanating from Wall Street during the week to the effect that the Fox Film Corp. and the Fox Theatres are to be combined into a single holding corporation had a salutary influence on the stocks of the companies.

Immediately following the report, Fox Film "A" rose four points on the market, closing at 84. A total of 18,000 shares changed hand in brisk trading, which followed report of the amalgamation. Fox Theatres "A" also was unusually active, with 30,000 shares changing hands and a fractional gain recorded. Closing price was 23¼.

It is generally assumed that consolidation of the two companies would strengthen both from an operating and financial standpoint.

M-G-M Buys Story of Foreign Legion

The French Foreign Legion in Africa is to form the background of a Metro-Goldwyn-Mayer production, it is announced by Irving G. Thalberg, who states that negotiations have been closed for the screen rights of "The Bugle Sounds," a book written by Maior Zinovi Pechkoff, commanding officer of one of the Legion's battalions.

M. H. Hoffman to Coast

M. H. Hoffman, vice-president and General Manager of Tiffany-Stahl Productions, who has been in New York for the past five weeks, left for Hollywood, California, on Monday, December 19th, to plan with John Stahl, Vice-President supervising production, the schedule for 1928-1929.

Deserves "Annie Oakley"

Every night during the past eight years Mrs. Wilhemine Alff of Cherokee, Ia., has gone to the movies, witnessing 2,920 performances. Mrs. Alff is the mother of 12 children — now fully grown. She walks to the theatre every night in rain, hail or snow, watching the entire show without using glasses, and says she gets just as much thrill out of the films now as when she first started.

Marie Dressler Here

Marie Dressler arrived in town to spend the Christmas holidays. She will probably remain in the East until after January 1 before returning to the Metro-Goldwyn-Mayer studios, where she is under contract.

Diana Miller Dead

Diana Miller, wife of George Melford, Universal director, died suddenly Monday as the result of a triple pulmonary hemorrhage. She was twenty-four years old. They had been married two years.

"Comrades" in Long Runs

"Comrades," a Tiffany-Stahl Color Classic, has been booked for an indefinite run at the California Theatre in San Francisco in conjunction with the showing of "The Private Life of Helen of Troy" which started on December 17th. The Color Classic has also been selected for an indefinite run at the premiere opening of the new United Artists Theatre in Los Angeles, California, commencing Dec. 26th.

G. E. Rosenwald, Manager of the Universal Film Exchange in Los Angeles and J. H. Goldberg, Booking Manager of West Coast Theatres signing the contract for the exclusive appearance of both issues of International Newsreel in United Artists' Theatre. The contract is effective December 26.

Rowland Back From W. C. Gives Glowing Review of F. N. Releases

Richard A. Rowland, vice president, general and production manager of First National Pictures, Inc., after returning to New York from a three weeks' trip to the company's studios in Burbank, declares himself exceedingly happy over the quality of the company's pictures now being released and those which will be shipped for general distribution in the near future.

"The pictures now coming out," said Mr. Rowland, "are far beyond even our fondest expectations. We are especially pleased with 'The Private Life of Helen of Troy.'

"Among the other pictures which we have reviewed on this trip and which have buoyed us up to the keenest expectations, are: Colleen Moore in 'Her Wild Oat,' 'The Noose,' with Barthelmess; 'The Shepherd of the Hills,' without a doubt the finest Harold Bell Wright story ever filmed; Harry Langdon in 'The Chaser;' Milton Sills in 'The Valley of the Giants;' 'The Love Mart,' with Billie Dove; 'Flying Romeos' with Charlie Murray and George Sidney; the Robert Kane-Allan Dwan pictures, 'French Dressing' and 'The Whip Woman;' 'Ladies' Night in a Turkish Bath,' with Dorothy Mackaill and Jack Mulhall.

RICHARD A. ROWLAND

Baby Days

(From the Moving Picture World, December 21, 1907)

THE front page of *Moving Picture World* for December 21, 1907, carried a Christmas message from Thomas A. Edison, who wrote:

"In my opinion nothing is of greater importance to the Success of motion picture interests than films of good moral tone. Motion picture shows are now passing through a period similar to that of vaudeville some years ago. Vaudeville became a great success by eliminating all of its once objectionable features, and for the same reason, the five cent theatre will prosper according to its moral attitude. Unless it can secure the entire respect of the amusement-loving public, it will not endure."

AN EDITORIAL referred to the postponed meeting of the United Film Service Protective Association in Chicago, December 14. There is no reference to what was accomplished, but a page of names of members is printed with a three line: "After strenuous sessions Saturday and Sunday the meeting adjourned until January 11, to meet in Buffalo."

James B. Clark, of the Pittsburgh Calcium Light Co., was elected president, and contributed a page of opinion, the gist of which was that the daily change of film was acting as a deterrent to enterprise on the part of the producers. An exhibitor in a city of 50,000 might run a feature one day "and no other exhibitor in town will ever show it again." He also urged the producers to cut out crimes and confine their product to comedies, comedy drama, fairy tales and clean drama. Fairy stories and fanciful tales were popular then, and there was no objection to the costume play.

THE EDITORIAL comment remarks that some seem to have the mistaken idea that the association was formed to put some nickelodeons out of business. Quite to the contrary, "the renters have banded together for mutual protection and to secure for the nickelodeon proprietors greater benefits, cleaner films and a better service, such as will obtain for them better patronage, and less fussy and irksome patronage." The same spirit of philanthrophy still exists.

MOST of the news section was devoted to the famous closed Sunday. Old timers will recall that on that particular Sunday not a single saloon had its front door open. You had to go around to the family entrance. The pictures had no side doors, unfortunately.

THE Wonderland theatre, Troy, N. Y., had the first Orphan's matinee, A. A. Hall donating the show to institutional children and supplying ice cream and cake.

IN CLEVELAND a picture man was dismissed because to enforce the law against him would render even the newspapers obnoxious to punishment for the printing of crime stories.

"D. S. M." advertised for a man who could do a good single act for refined audiences and run the picture machines. "Sissy or drunkard — no." Another advertiser offered his services at $15 a week.

AND C. J. Kilian wrote that an advertisement costing $3.25 and published in July was still bringing him business — in December. He was renting "The Passion Play." *Moving Picture World* advertising still brings results!

"The Siren" Second Columbia Dec. Issue

Columbia's second release for December is "The Siren," with Tom Moore and Dorothy Revier and Norman Trevor.

PAPA!
Watch your
Momma's step
here comes—

MAN CRAZY

chics and chislers
beaux and beauties
dough and "dunt esk"

What a picture—
What a title—
What a gal—

CRAZY?—HEY!—hey—hey—
YOU'RE crazy

if you pass up ☞ **MAN CRAZY**

Presented by **FIRST NATIONAL PICTURES**
with
DOROTHY MACKAILL *and* **JACK MULHALL**
From the Saturday Evening Post Story ··· **CLARISSA** *and the* **POST ROAD**
by **GRACE SARTWELL MASON**
A **JOHN FRANCIS DILLON** *Production*
Produced by **CHAS R. ROGERS**

First National Pictures

Hays Working with Authors' Guilds on Screen Material

Authors and motion picture producers plan to work together for the further benefit of the author, the industry and the public, as a result of a series of conferences that have been held between the Authors' League of America and the Hays Organization.

Negotiations have been conducted for several weeks between Mr. Hays and a committee from the Authors' League, consisting of Leroy Scott, chairman, Bayard Vellier, Rex Beach and Owen Davis, men of wide experience in motion picture writing.

The first step in this co-operation, which is expected to bring about better understanding between author and producer, is the joining of the Hays Organization and the Authors' League in an agreement regarding the method of rejection of books and plays by the members of the Motion Picture Producers and Distributors of America.

This agreement is expected to increase the quality and quantity of stories from experienced writers and will further aid the motion picture industry in eliminating unsuitable material from the screen. The first agreement which has resulted from these conferences is signed by Owen Davis, president of the Authors' League, George Middleton, president of the Dramatists' Guild of the Authors' League, Inez Haynes Irwin, president of the Authors' Guild of the Authors' League, and Will H. Hays, for M. P. P. D. A.

Special sales meeting in Chicago, presided over by Joe Brandt and Jack Cohn, Columbia executives. From left to right are: (standing) Roy Alexander, associate Chicago manager; Ben Marcus, Minneapolis; Carl Harthill, Chicago; Meyer Stern, Des Moines; Joe White, Omaha; Max Weisner, Milwaukee. (Sitting) Henri Ellman, Chicago manager; Joe Brandt, Jack Cohn, A. W. Bowman, Detroit. Later, Brandt and Cohen left for Hollywood.

LONG TERMS FOR MC AVOY, HYAMS

May McAvoy, Leila Hyams and Myrna Loy, received new contracts this week from Warner Bros., who will have their entire array of stars ready in February to start work on the 1928-29 schedule, planned to be the biggest in the history of the organization. All three actresses have been signed for a period of years and will have prominent places in the stories filmed by Warner next season.

Rowland Buys Two Stories for F. Nat.

Richard A. Rowland, vice president, general and production manager of First National Pictures, this week announced the purchase of Barry Conner's play, "Applesauce," which had a Broadway run this season; "Sarga Lilion," which translated is "The Yellow Lily," by Lajos Biro, Hungarian playwright, several of whose plays have been seen in this country; "The Divine Lady," a novel by E. Barrington; and "The Girl in a Glass Cage," by George Kibbe Turner, which was recently brought out in book form by Robert McBride & Co.

Gray Circuit Closes For Two Nat. Films

Tom Spry, manager of First National's Boston branch office, has closed with the Gray Circuit for the showing of "The Gorilla" and "Breakfast at Sunrise."

"Her Wild Oat" For Dec. 25th Release

First National's Colleen Moore picture, "Her Wild Oat," is being released Dec. 25th, with reports to Ned Depinet indicating a record booking.

Board Picks Three Paramount Pictures

"Two Flaming Youths," "Dad's Choice" and "Gridironed," were selected for the Photoplay Guide to appear in the January issue of the National Board of Review Magazine.

Twelve Houses Get "Vita" and Movietone

Twelve additional theatres on the Pacific Coast controlled by West Coast Theatres, Inc., are to be equipped to show Vitaphone and Movietone productions, contracts for the installation of Western Electric equipment having just been closed. Equipment has already been, or is in process of being installed in three other theatres of the West Coast circuit.

"Dove" Premiere Changed

The New York premiere of Norma Talmadge's first United Artists release, "The Dove," at the Rialto Theatre, has been postponed from Christmas Eve to New Year's Eve.

Johnny Hines is teaching "Dickie" an Oriental expression, preparing for an appreciation of Jonny's latest picture for First National, "Chinatown Charlie."

Gotham Issues "San Francisco," in Jan.

"San Francisco Nights" will be Gotham's first January release. It stars Percy Marmont with Mae Bush and Tom O'Brien in the principal supporting roles.

Sam Sax Coming East For Business Confab

Sam Sax, President of Gotham, will leave the Coast soon for New York to confer with Budd Rogers, Vice-President in charge of distribution, regarding future Gotham production plans. He will remain but a short time in the East as one of the most important Gotham Productions, "United States Smith," is scheduled to be placed in work at an early date and final plans on this picture will be withheld until his return to the Coast.

Columbia Handles Chaplin 2-Reelers

Columbia has acquired for distribution in Chicago, Minneapolis, Washington, Des Moines, Omaha, San Francisco, Portland, Butte, Seattle and Los Angeles, twelve of the two-reel comedies which Charlie Chaplin made for Mutual some years ago.

Goetz Coming East

Harry Goetz, assistant treasurer of Paramount, has left Los Angeles December on his return trip to the home offices. He has been in Hollywood for more than a month where, at the request of Jesse L. Lasky, he has been co-ordinating the financing of the production department with the other departments of the organization.

Carlos Moore Resigns

Pittsburgh — Carlos Moore, manager of United Artists' branch since its inception nine years ago, resigned last Saturday. No successor has been named.

COLUMBIA HOLDS CHICAGO MEET

A special sales meeting of the branch managers of Columbia's Midwest Division was held in Chicago, this week, presided over by Joe Brandt, president of the company, and Jack Cohn, treasurer.

Among the managers present were A. W. Bowman, Detroit; Meyer Stern, Des Moines; Joe White, Omaha; Ben Marcus, Minneapolis; Max Weisner, Milwaukee, and Henri Ellman of Chicago.

Roy Alexander, who was the manager of Universal's Chicago exchange for the past eight years, was appointed associate manager of Columbia's Chicago branch, which is under the management of Henri Ellman.

13 Holiday Openings For "The Jazz Singer"

Warner Bros. reports that the total of big city openings scheduled for "The Jazz Singer" during the holidays, has now reached thirteen.

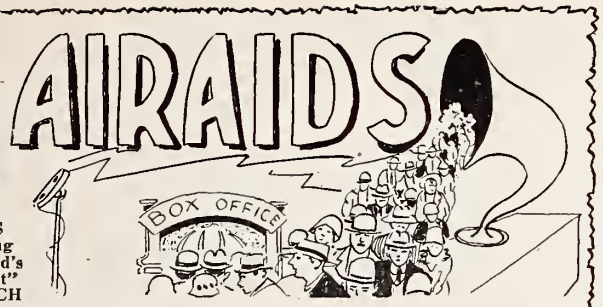
Theatres to show the film are: Metropolitan, Washington; Strand, Schenectady; Grand Central, St. Louis; Globe, Kansas City; Madison, Detroit; Grand, Columbus.

On the 28th the West Coast premiere will take place at the Criterion in Los Angeles and one week later the picture will go on in the Blue Mouse, Seattle, the Blue Mouse, Tacoma and the Blue Mouse in Portland — as well as in the Garden, Milwaukee, the Liberty, Spokane and the Arcadia, Reading.

C. E. Sullivan Here

C. E. Sullivan, assistant treasurer of FBO, with headquarters in Hollywood, arrived in New York today for a brief visit. Mr. Sullivan leaves for Boston tomorrow to spend the Christmas holidays with his mother, and will return to the Coast the early part of next week.

"MIKE" SIMMONS Broadcasting M. P. World's "Movie Chat" Station WPCH



Gilda Gray Goes Great!

Twenty Phone Calls Plead With Star to Continue Talk

On Thursday, Dec. 22, over Station WPCH, Hotel McAlpin, New York, Mike Simmons presented Gilda Gray, star of United Artists "The Devil Dancer" to the radio public that has demonstrated its enthusiastic approval of *Moving Picture World's* "hour" on the air.

Before Miss Gray had left the studio, Director Neff received over twenty telephone calls from appreciative listeners-in who announced their intentions of hurrying to the Rivoli theatre to see the star and the picture after hearing her describe it over the air. It has been amply demonstrated that *Moving Picture World's* weekly broadcasting by Mike Simmons has brought additional patronage to the exhibitors showing the pictures featured in the talk.

In introducing Miss Gray, Simmons referred to the phenomenal success of "The Devil Dancer" which opened at the Rivoli theatre during the toughest week in the show business, December 17 to 24, and has been playing to S.R.O. ever since, with every prospect of smashing all records during the second week of the picture's indefinite engagement.

Simmons dwelled upon the genius of the talented and versatile star whose "Aloma" triumph swelled so many bank balances among exhibitors. He referred to her as the "Exhibitors' Star," and put forth as his opinion that her present vehicle would repeat on big receipts for showmen. And extended special congratulations to the theatremen who have booked the personal appearance of the "Golden Girl" with her picture.

In response to inquiries from Simmons, Miss Gray told something of her experiences in making "The Devil Dancer," and had high praise for Samuel Goldwyn, the producer of the picture, and the entire cast and technical staff that worked with her on the set.

She also spoke of the long hours and hard work which the company had put in to make a fine photoplay, and of how she waited behind the screen on the night of her New York premiere to hear how the audience received the picture.

"You see," she added, "after all, 'The Devil Dancer' is only my third picture, and I haven't yet become sufficiently blase not to get the biggest thrill of my life when the finished product on which we all worked so hard is met by the approval of the motion picture public."

Miss Gray added that the greatest prestige a photoplay may gain is through the "word-of-mouth" publicity that never fails to come the way of a good picture. It made her very happy, she said, to learn that business for "The Devil Dancer" was on the increase ever since the opening night, and promised the hosts of potential customers that she would do her best to give them the best entertainment on Broadway at the Rivoli with her picture and also her prolog act.

Gilda described the origin of the sensuously beautiful India nautch dance which is featured both on the stage and screen of the Rivoli, and also explained the various movements of the "Devil Dance" which, like the celebrated "shimmy" is original with her. She told how the steps of the "Devil Dance" might be modified for ball-room dancing, and declared that it was probable that the "shimmy" dance was responsible for "Charleston," "Black Bottom" and the various ultra-modern dances which have swept the country.

Simmons in speaking to Gilda of herself and her career, called the attention of the audience to the fact that here was a girl who never took a lesson in dancing, acting or singing, yet could stop any show from the Follies on the stage to "The Devil Dancer" on the screen with her acting, her singing or her dancing.

He asked Miss Gray if there wasn't something she could do for the radio audience, and as neither dance nor act would help much over the air, suggested that Gilda sing one of the songs which brings down the house at the Rivoli at each performance.

Gilda accommodated with a rendition of her latest "blues" number entitled "Baltimore," before taking leave of the radio-audience and advising them they might see "a great deal of her" if they would come down to the show.

"The Devil Dancer," widely acclaimed by the newspaper critics, is a gorgeously mounted photodrama filmed against a background of the mysterious East. The story is an original by Harry Hervey, author of "Congai," "King Cobra" and other best sellers. The settings are by Willy Pogany.

Gilda Gray, the star, plays the role of "Takla, the Devil Dancer" a white girl who, through peculiar circumstances, is reared as a Devil-Goddess in the sinister temple of the sorcerous Black Lamas of Thibet. The tale of her rescue by the hero, Clive Brook, and her pursuit by "Sadik Lama" in the menacing person of So-Jin, and the final triumph of love and virtue form the theme of the story.

As prophesied some months ago in *Moving Picture World*, the photodrama and its star show every indication of following in the sensationally record-breaking box-office footsteps of "Aloma."

West Coast Hooks Up Station KYA

West Coast Theatres, Inc., has become affiliated with the San Francisco Examiner and radio broadcasting station KYA in an interesting radio combination and is securing much publicity of a valuable nature. The studio of KYA has been moved to the Loew's Warfield Building and the dedication included an address by Mayor James Rolph Jr., one by Bernard H. Linden, U. S. Supervisor of radio, and one by Archer M. Bowles, manager of the Northern California Division of West Coast Theatres. The opening program lasted twenty-nine hours.

Glendon Allvine, newly appointed director of advertising and publicity at Fox, whose well known gifts of oratory and knowledge of the business make him an ideal prospect for a "Movie Chat." Watch us go get him. A "natural for a draw.

Ramon Novarro, caught at WHN, discussing Hollywood through the courtesy of M-G-M.

Ray Hall Will Give Pathe News' "Inside"

Ray Hall, editor of Pathe News, will be interviewed at Station WPCH by "Mike" Simmons, in a radio feature which will take fans behind the scenes of the vast structure of organization that constitutes the Pathe Newsreel, next Thurs. at 6:45 p. m.

Kansas-Missouri Subscribes to War Fund and Reaffiliation

Kansas City, Mo. — As a result of the recent Chicago labor strike, exhibitor members of the M. P. T. O. Kansas-Missouri subscribed $250,000 for protection against strikes and labor troubles at their semi-annual convention. The organization, as had been anticipated, also voted to reaffiliate itself with the M. P. T. O. A., from which it broke away several years ago to join Allied. For the last year or so it has been functioning independently. R. R. Biechele presided.

A resolution was adopted favoring a change in the wording of the uniform contract pertaining to road shows, making it optional with the exhibitor whether he play four productions of a block which has been selected by the producer for road showing. The same option also was favored pertaining to free public preview showings.

Another resolution favored allowing the exhibitor to eliminate the same number of pictures from a block as those withdrawn by the producer. Still another resolution opposed nontheatricals of all kinds. A report on Sunday shows showed that opposition to Sabbath day shows was much less than it previously had been.

R. R. Biechele, president of the Kansas-Missouri unit, who did Trojan work in bringing these exhibitors back into the national organization.

Columbia Signs Lois Wilson For 5 Films

Lois Wilson has contracted to appear in five Columbia Pictures. The company plans to present her in a variety of roles which will give her an opportunity to display her versatility.

Other players now under contract to appear in a series of productions for Columbia are Jack Holt, Hobart Bosworth, Claire Windsor, Shirley Mason, Dorothy Revier and Ben Turpin.

24 Loew Theatres to Give Midnite Shows

Twenty-four Loew Theatres in Greater New York will give special midnite shows New Year's Eve. Among them will be Loew's American, Avenue B, Bay Ridge, Bedford, Boulevard, Boro Park, Burnside, Delancy Street, Elsmere, Freeman, Gates, Grand, Hillside, Lincoln Square, Metropolitan, National, Newark, Orpheum, Palace, Brooklyn; Premier, Willard, Oriental, Victoria and Coney Island.

Four More Equipped For Movietone News

Four theatres in Texas and Alabama controlled by the Interstate Amusement Co., will be equipped to show Movietone productions for the first time during the Christmas holidays, contracts for the necessary Western Electric equipment having been signed by Karl Hoblitzelle, president of Interstate Amusement. The houses are the Majestic Theatres in Ft. Worth, Dallas and Houston, Tex., and the Ritz, in Birmingham, Ala.

Seven Fox's For January

Fox Films has seven feature attractions for exhibitor release during January. These are: "The Gateway of the Moon," a drama of the South American jungle, with Dolores Del Rio; "A Girl in Every Port," with Victor McLaglen; "Woman Wise;" "The Branded Sombrero."

Buck Jones is starred in "The Branded Sombrero;" "Sharp Shooters;" "$5,000 Reward," with Tom Mix; and "Holiday Lane," which is scheduled for release on the twenty-second.

Some of the sequences, notably those in which Eddie and Madeline appear, are speedy to a degree, and set a fast pace even for Mack Sennett and his corps of directors. This looks like a fine booking from every angle.

De Putti for "U" Film

Lya de Putti, is back in the United States following a short visit to Europe. She will remain in New York several weeks after which she will go to Hollywood to start the new season by making pictures for Universal.

Gloria Sells Seals

Gloria Swanson has left New York for Hollywood taking with her a challenge to Los Angeles from Brooklyn for a contest in selling Christmas seals. Borough President James J. Byrne of Brooklyn gave Miss Swanson a challenging letter to Mayor George F. Cryer of Los Angeles.

'BLUE' SUNDAY KILLED IN MO.

Clinton, Mo. — At a special meeting of the city council of Clinton, Mo., a town of about 12,000 population, an old ordinance prohibiting Sunday motion picture shows was repealed and a new ordinance was passed, allowing Sunday afternoon matinees.

At Ash Grove, Mo., where a Sunday closing fight also has been in progress, the theatre interests were not so fortunate. A. D. Metcalf, exhibitor, pleaded guilty to operating his theatre on Sunday and was fined $5 and costs. It was the first victory for the Sunday closing advocates. Immediately after paying his fine Metcalf filed complaints against some of the most prominent business men of the town for violating the same blue law, which permits only necessary household duties on Sunday.

Thos. Edison Lauds Movietone Pictures

That the people of all the world will be brought to a better understanding as a result of the invention of Movietone, was the opinion of Thomas A. Edison, following a special screening of a number of Movietone subjects at his laboratories in Orange, N. J.

"There is no question but that Movietone is a distinct advance toward the perfection of talking pictures," said Mr. Edison, "and I believe that it will go a long way toward creating a better understanding among the peoples of all the world."

Paramount Changes Release of Pictures

"Serenade," Adolph Menjou latest starring vehicle for Paramount, will be released December 24th instead of the 31st. Pola Negri's newest production, "The Secret Hour," has been set from December 24th to February 4th. The Zane Grey special, "When Romance Rides," has been set from April 21st to a June date not yet determined.

Foreign Flashes

Moscow. — The Soviet Film Commissar, Lunatscharsky, is writing the scenario for a film entitled "The Last Dictator," for the newly founded Soviet-German production company, Derufa. The scenes of this film will be "shot" in Germany.

Paris. — A new French motion picture company has been formed recently under the name of "Societe Cinematographique de Romanciers Francais et Etrangers," by George Guillemet and the writer, Alfred Machard. This company's first film will be entitled "A Radio Crime."

Harry Lachman's "Travelaughs," made in Africa and in France, are now being recut for America. The African "Travelaughs" are now down to three reels: a reel of scenic and a two-reel comedy. Out of the Riviera "Travelaughs," Lachman made three single reelers: a comic, an industrial and a scenic and has already sold the French and English rights of both.

Trade Papermen Now O. K. to Join Ampa

An amendment to the Ampa's constitution provides for the admission of a new classification to be known as lay members.

The amendment is to Article seven, which reads. "(b) Any male person of good moral character, over the age of 21 years, who is and for six consecutive months has been employed by a publication, magazine or newspaper, classified as a trade publication in the motion picture industry shall be eligible to lay membership in the association."

In the past an active member of the A. M. P. A. who left a motion picture company to engage in the trade paper field was automatically dropped from membership.

Now with the new policy in force, contingencies of this kind are taken care of.

Buckley to Canada

Harry Buckley, Vice President of United Artists, has left for Toronto, where he will personally supervise the presentation of Douglas Fairbanks as the Gaucho.

Scene from "Mickey's Pals", second of FBO's Mickey McGuire series, and oh, how tough, this Mickey can be. Incidentally, he's one of the best boy troupers in the business.

"It's a Gift"

Bert Roach, M-G-M player who can play inebriated roles to a point where he could fool a bootlegger, is a teetotaler. In other words this delineator of "soused" parts never tastes liquor. The last bottled goods Bert drank had a rubber nipple on it and was distilled by a cow. When asked how he can portray such roles without actual experience Bert replies, "It's a gift!"

Warner Completes Releases for '28

Warner Bros. pictures completed in advance, and ready for 1928 release, are:

"The Lion and the Mouse," with May McAvoy, Lionel Barrymore and William Collier Jr.; "Glorious Betsy," with Dolores Costello; "Tenderloin," with Dolores Costello. (These are all Vitaphoned.) Others completed are:

"Husbands For Rent," "Beware of Married Men," "A Race For Life," starring Rin-Tin-Tin; "The Little Snob," "Across the Atlantic," "Powder My Back," "Domestic Troubles," "The Crimson City," "Rinty of The Desert."

Wakefield Cadman Does Griffith Score

Charles Wakefield Cadman has been assigned to write the musical score of "The Drums of Love," D. W. Griffith's romantic picture of the feudal dons, starring Mary Philbin.

12 TALKING FILM DEALS ON COAST

Twelve additional theatres on the Pacific Coast controlled by West Coast Theatres, are to be equipped to show Vitaphone and Movietone productions, contracts for the installation of Western Electric equipment having just been closed. Equipment has already been, or is in process of being installed in three other theatres of the West Coast circuit.

"Sorrell" Makes Record

"Sorrell and Son," which has just completed a five week run at the United Artists-Rivoli, New York, broke the box office record of Publix' Olympia Theatre, New Haven, during the week ending December 18th, according to advices received at United Artists' home office.

"U" Re-signs Decker

The contract with Harry L. Decker, editorial supervisor, has been renewed by Universal. Decker recently supervised the cutting and editing of "Stop That Man," directed by Nat Ross, with Barbara Kent and Arthur Lake, and "The Wild West Show," Hoot Gibson's latest starring vehicle, directed by Del Andrews.

HARRY CRANDALL TO PLAY ST. NICK

Washington, D. C., Dec.—Twenty thousand children of Washington are expected to attend Christmas parties beginning Monday, to Dec. 31, inclusive.

The parties will be given in the Stanley-Crandall neighborhood theatres and in the Metropolitan theatre, downtown, for youngsters from thirteen orphanages and asylums, the newsies of all Washington papers and children of the various neighborhoods. Gifts will be distributed.

Santa Claus is officially Harry M. Crandall, vice president of the Stanley-Crandall Theatres of Washington, under direction of the Stanley Company of America. Every year since he has been operating theatres in the Nation's Capital, he has been giving the special Christmas parties.

"LEGIONNAIRES" IN 'HIP' DECEMBER 26th

"Legionnaires in Paris," one of FBO's three Grand February Jubilee specials, will have its premiere at the New York Hippodrome on December 26th.

The majority of the scenes for "Legionnaires in Paris" were taken during the Legion Convention in Paris by a corps of FBO cameramen who were sent abroad on the Leviathan. The special practically lifts Al Cooke and Kit Guard from the short subject-series field and makes them one of the film colony's most convincingly entertaining teams of comedians.

3 New Houses Open With Columbia Films

The Ogden and Avaloe in Chicago, and the New Oxford in Burholme, have booked Columbia's "Sally in Our Alley" as the opening features for these houses.

"Love Mart" at Strand

"The Love Mart," with Billie Dove, is the feature picture at the Mark Strand theatre beginning Saturday, Dec. 24.

Sell Ottumwa Theatre

Ottumwa, Ia.—M. Millisack has sold the Orpheum to Sorpkin & Sosna.

Lupe Velez, who vindicated Douglas Fairbank's choice of her as leading lady in United Artists' "Gaucho," now enjoying as successful run in New York.

PLAN FULL LENGTH FEATURE IN COLOR

Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corp. and head of Color Craft Pictures, Inc., announcing plans for the making of a full length modern story in color, upon completion of a contract to make a series of six two-reel photoplays in color, "Great Events," for release through M-G-M, states:

"This is the first time an entire photoplay dealing with a modern theme has been contemplated. Most people think colored photoplays should be either historical or, at least, costume, because costume and period pictures lend them to color. What we want to show is that a photoplay of a modern story in colors will be just as colorful, if not more so, than the period film tale."

Clare Foley Transferred

Clare Foley, secretary of the Pittsburgh Film Board of Trade, has been transferred to San Francisco, where she will succeed Milton Nathan. The latter, after Jan. 1, will represent the 'Frisco board as attorney. Audrey Lytell is the new secretary in Pittsburgh.

Biechele Holds Position On Co-operation With Will Hays

Commenting on a wire to Will Hays, pledging his co-operation with the latter, Biechele, in the face of reported exhibitor co-operation, said:

"I have no apology to make for the wire I sent to Mr. Hays. The fact that I am a member of the contract committee appointed at the recent Trade Practice Conference had no connection with my action. The wire was sent by me as president of the exhibitors association of Kansas and Missouri, under the instructions of the directors of the organization."

Moore at Paducah

Paducah, Ky.—Harry Moore of Louisville has been named manager of the Columbia, succeeding R. R. Russell, new supervisor of Columbia Amusement Co.

Walker Theatres Forms

Indianapolis—Walker Theatres Co. has been formed with a capital stock of 6000 shares no par value. Incorporators are Freeman B. Ransom, Robert Lee Brokenburr and Violet Reynolds.

ZIERLER SEES '28 PROSPERITY

Samuel Zierler, president of Excellent Pictures, commenting on what 1928 will mean to the motion picture industry, said:

"The coming year will be one of Prosperity.

"This will be true in the three trade divisions: production, distribution and exhibition. It will be true in the first two, because conditions now (and for some time past) have been on a sound and substantial basis. The 'fly-by-nights' have been practically eliminated by their own practices; there is plenty enough business for the existing, substantial firms.

"As regards Independent producers and distributors, the outlook is particularly favorable. Buyers have learned in the last 18 months that the Independents are offering very good values and in the final analysis that is what counts."

Blumenthal's Daughter Here

Miss Mildred M. Blumenthal of Paris, a daughter of I. Blumenthal, general manager for Paramount in Germany and Central Europe, arrived on the Leviathan Wednesday for a stay of several months with friends in New York and on the Coast.

"Wings" Turns Away 1000

At the "Wings" opening in Werba's Brooklyn Theatre last Monday evening, every seat was taken and 1000 were turned away.

M-G-M Awarded Claim

Application was made today to Justice Thomas C. T. Crain of the New York Supreme Court for an order confirming an award of $422.50 made by the Board of Arbitration against James McLean of Kinston, New York, and in favor of Metro-Goldwyn-Mayer.

Metro-Goldwyn alleged that they made an agreement in February 1926, with McLean for the exhibition of several of their pictures at his theatre in Woodstock, New York, subject to arbitration in case of a dispute. It is alleged a controversy arose resulting in a breach of the contract by McLean. The latter was notified to appear before the Board of Arbitration and failing to do so this body made the above award which the Court is now asked to confirm.

Children at Roxy

S. L. Rothafel acted as host to a group of three hundred children, inmates of city hospitals and institutions. Special automobiles brought the children to the Roxy from Kings County Hospital, Metropolitan Hospital, Lincoln Hospital and Sea View Hospital.

Bacon Gets English Rights

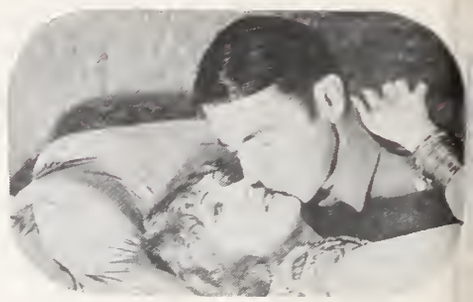
Max Pemberton, English author, now visiting New York with Lord Rothmere, owner of the London "Daily Mail," has placed the film rights of his books and plays exclusively in the agency of Gerald Bacon.

Through Box Office Windows

Looking at the week's showings with both eyes on the ticket selling angles

The Devil Dancer

Exhibitors' "Golden Girl" Clicks Again in Film That Will Make a Merry-Go-Round of the Pay Stile



GILDA GRAY, that box-office beauty, who makes the shekels shimmy into the cash register, has knocked 'em off their seats once again with the finest performance of her career in one of the most gorgeously produced photo-dramas that ever brought true art to the screen.

The picture has everything. A million dollars worth of beauty. A love story warm as a June night, and sweet as a first kiss. Menace that makes your hair stand straight as a fright wig. Delightful, restrained, unforced comedy. Pictorial composition that puts to shame the genius of brush and palette. And a finale that will linger long among sweet-scented memories.

Even if Gilda didn't dance, it would be a great picture. But with the lithe, white body of the "Polish Pearl" whirling madly through the sensuous intricacies of the Devil Dance ritual, and pulsing in undulating rythm with the throbbing nautch of India, the photoplay is given a certain something that only Gilda can contribute. Something that will line 'em on both sides of your marquee!

And Gilda does more. She demonstrates that "Aloma" was no accident. Exhibitors may expect from her a series of sure-fire hits. In each sequence she proves her ability to register truly every varying phase of emotion. From the wide-eyed innocence of a temple-cloistered child, to the girl first awakened to the pain of passionate love, she wings her way with ease and confidence through a difficult role straight into the heart of her audience.

The photodrama is an adaptation of the original story by Harry Hervey, well known for his exotic tales of the burning East. It has the peculiar fascination of the land of mystery which serves as its background, and offers marvellous opportunity for beauty and originality of setting.

No expense has been spared to surround the star with the finest talent available, and the hand of lavish liberality is as apparent as the skill of the artists in the picture's magnificently evidenced "production values."

Gilda, herself, is the whole show. But she is ably assisted by every member of the cast. Clive Brook lends his usual quiet distinction to the role of the adventurous hero, and Albert Conti is perfect in a part one wishes fatter. Sojin echoes the drums of doom in every step he takes as the sinister avenger of the despoiled temple, and wins the tribute of hearty applause when he finally succumbs to the powers of light and the hero's right hook.

For the houses that have the good fortune to book Miss Gray's prolog act in connection with the film, it may be said that the "Golden Girl" stops the show with her "Baltimore" and "St. Louis Blues"—not to mention her "Charleston" and all points South. They'll fall for the opener, and they'll cheer the nautch dance, but, boy, when Gilda goes into her shimmy for a finale, it's a perfect panic! The works fly out of wrist watches with the vigor of the applause!

The girls with Gilda are pretty and talented, and the whole act is put on against a superb background designed by Gleise and Ulmer, the boys that did the sets for "Sunrise," who were secured by Gil Boag for this effort.

This one is worth 24-sheeting all over town. There is a veritable treasure-trove of exploitation in the United Artists press-book. When you have a *big* one, play it *big* and cash in on it in a big way.

Gilda Gray and "The Devil Dancer" Will Raise Hell With Your Competition.—*HERB.*

Samuel Goldwyn presents
Gilda Gray in
"The Devil Dancer"
Story by Harry Hervey
A Fred Niblo Production
A United Artists Picture
THE CAST:

Takla	**Gilda Gray**
Stephen Athelstan	**Clive Brook**
Sada	**Anna May Wong**
Ivan	**Serge Temof**
Hassim	**Michael Vavitch**
Sadik Lama	**Sojin**
Tana	**Ura Mita**
Arnold Guthrie	**Albert Conti**
Isabel	**Clarissa Selwynne**
Karim	**Kalla Pasha**
Grand Lama	**James Leong**
Lathrop	**Wm. H. Tooker**
Audrey	**Claire Du Brey**
Julia	**Nora Cecil**

Length, 7,000 feet.

Her parents slain by bandits an English infant is reared by the Black Lamas of Thibet to be the temple Devil Dancer. When she reaches maturity she is rescued by Stephan, a British explorer. His sister, to prevent their marriage, sells her to the villoinous owner of a nautch dance house. Hither Stephan traces her, arriving at the same time as the Thibetan Lama, dispatched from the temple to slay him and bring back the Devil Dancer. In a furious battle the Lama is slain and Takla reunited to her lover.

San Francisco Nights

Percy Marmont and Mae Busch Scale the Heights In Splendid Drama In Which Fate Plays a Role

"SAN FRANCISCO NIGHTS" is a corking program picture—seven thousand feet of excellent amusement stuff; a sustained story, a ripping little group of actors and actresses, a little blood is spilled, and—well, what more can the folks ask for?

Mr. Marmont gives us one of his very best characterizations, and that's saying a whole lot. His transformation from the brilliant lawyer to the dissolute character in the underworld stamps him anew a splendid actor.

Miss Busch chalks up another brilliant role to the many we have recorded in her favor. Her scenes with Mr. Marmont and Mr. O'Brien are tender or—otherwise, depending upon which of the chaps she is dealing with. We know you'll like her.

Mr. O'Brien comes through with a fine bit of acting, and aids materially in building up the characters of Vickery and Flo. That boy George Stone does some mighty fine bits, here and there, as the slums "rat." The balance of the cast also deserves praise.

Mr. Neill directs with his customary skill and attention to details. Mr. Sax has supervised with a knowing regard for his 'Frisco.

Your folks are Waiting for "San Francisco Nights." —*HAST.*

Sam Sax presents
"San Francisco Nights"
From Leon DeCosta's "The Fruit of Divorce"
Directed by R. William Neill
A Gotham Picture
THE CAST:

John Vickery	**Percy Marmont**
Flo	**Mae Busch**
Red	**Tom O'Brien**
Flash	**George Stone**
Ruth Vickery	**Alma Tell**

Length, 7,000 feet

John Vickery, divorced by his wife because of his passion for books and his law practice, is plunged from refined surroundings to a life among the denizens of Frisco's underworld — "Barbary Coast." After months of dissipation, Flo picks him out of the gutter and finds him a job as a dancer. He pulls himself together, gradually; appears as counsel for many "down and outs" and finally saves Red, Flo's friend, from prison and wins back his wife's love.

Serenade

Combination of Direction and Playing Make Pleasant Comedy of Light Romance

Adolph Zukor and Jesse L. Lasky present
Adolphe Menjou in
"Serenade"
Story by Ernest Vajda
Directed by H. D'Abbadie D'Arrast
A Paramount Picture
THE CAST:

Franz Rossi	Adolphe Menjou
Gretchen	Kathryn Carver
Josef Bruckner	Lawrence Grant
The Dancer	Lina Basquette
Gretchen's Aunt	Martha Franklin

Length, 5,209 feet.

Franz Rossi marries Gretchen, who is his musical inspiration, though he is warned that artists should not marry. Gretchen promises to give him to his public and claim him only in the home. She discovers that he is philandering and brings him back to her feet through the timeworn expedient of arousing his jealousy through an innocent but apparently fervent affair. A pleasing comedy.

GETTING SLIGHTLY OFF the usual Menjou pattern of ultra sophisticated comedy, "Serenade" deals with the home life of a famous composer. Inspiration does not come until he falls in love with Gretchen, but she inspires him to write an opera around his first love song, and he proposes marriage, though Josef Bruckner, his musical mentor, assures him that only disaster can follow. It does. Gretchen discovers his mild affair with a dancer in his opera, and leaves him. A few nights later she appears at the opera with a dashing cavalier, and Franz is distraught until he learns that the supposed rival, like her own dazzling, raiment, was hired for the occasion.

This is all trite and somewhat stale material when reduced to the bald plot, but the story by Vadja has been well constructed, the play given a fine performance by Menjou, Katherine has been brilliantly directed by D'Arrast, and Carver and Lawrence Grant, the latter playing the role of the sympathetic friend. Most of the burden lies between these three, though Lina Basquette shines brightly in her few scenes as the dances who infatuates Franz.

In less competent hands such a plot would be a complete loss. Even with the effective work of author, director and players, it is to be questioned whether most audiences will find the play measuring up to standard, and yet technically it is one of the best of the Menjou offerings, and an artistic accomplishment.

"Serenade" has tilt and melody. — *SARG.*

The Lone Eagle

Thrilling Air Stuff Raises Mediocre Story to Rank of Acceptable Program Attraction

Carl Laemmle presents
"The Lone Eagle"
With Raymond Keane and Barbara Kent
An Emory Johnson Production
A Universal Picture.
THE CAST:

Lieut. Holmes	Raymond Keane
Mimi	Barbara Kent
Capt. Richardson	Nig l Barrie
Sven	Jack Pennick
Red	Donald Stuart

Length, 5,862 feet.

Holmes, a U. S. aviator attached to the British Air Forces is accused of cowardice because of an unreasoning fear of aerial combat. He practically quits under fire, but is inspired to erase the blot on his escutcheon through his love for Mimi, a French girl. He accepts a challenge from the greatest of the enemy aces and is shot down in flames only to mount another plane and finally conquer the enemy. The armistice comes and he is reunited to Mimi.

DESPITE a weak story lacking in several essentials as a motion picture vehicle, there is enough thrill stuff in the aerial sequences of this photoplay to warrant a week's stay in the program houses.

It may be likened to "Wings," sharing the weaknesses of that drama without enjoying the strength of its authenticity. For the air shots are repetitious, and when miniatures are used they are not convincing. The love interest is poorly developed, and the plot does not ring true.

Sophisticated, movie-wise audiences in particular will scarcely fall for the defects of the picture. But on the other hand, it is likely that in less critical environment the air fights, and especially the single sequence where the hero's daring flight sends the enemy ace hurtling to death, will hold interest.

Acting honors go to Donald Stuart in the role of the devil-may-care flyer. Raymond Keane has his moments, and Barbara Kent is fair. The director has kept his story moving along, but has failed in the finer nuances.

Don't overlook the Lindbergh possibilities on exploitation and give the kids a strong play. The picture's biggest appeal is juvenile.

"The Lone Eagle" is good for a short flight. — *HERB.*

The Lovelorn

Sally O'Neil, Molly O'Day and Larry Kent Flit Through A Beatrice Fairfax Triangle; Looks Like the Money

Cosmopolitan Productions present
"The Lovelorn"
Story by Bradley King
Directed by John P. McCarthy
A Metro-Goldwyn-Mayer Picture
THE CAST:

Georgie Hastings	Sally O'Neil
Ann Hastings	Molly O'Day
Bill Warren	Larry Kent
Charlie	James Murray
Jimmy	Charles Delaney
Joe Sprotte	George Cooper
Ernest Brooks	Allan Forrest
Beatrice Fairfax	Dorothy Cumming

Length, 6,110 feet.

This is the story of two shop girls, sisters, who love the same man. Georgie spurns Bill, preferring Ernest and "good times." Ann accepts Bill after Georgie throws him over. Georgie awakens to discover she loves Bill. Ann sacrifices herself for her sister, who, to aid Ann, returns to Ernest's parties. The sisters finally call on Bill, and learn that he does not care sufficiently for either of the girls to stick around longer. So Ann makes up with Jimmy and Georgie takes back Charlie, both working boys, but of the right sort.

THE CREATORS of "The Lovelorn" appear to have omitted nothing in the way of picture biulding calculated to appeal to all groups in your audiences. The first appeal is to the girls; the youths also are praised or pilloried, and parents will be expected to take a keen interest from their peculiar angles, and see just how the straws blow in matters where their hopefuls are concerned. With a story that is tense, at moments, and throughout it all the fanciful "Beatrice Fairfax" hovering, somewhat like an oracle, showmen will find this a profitable booking for most houses.

Sally O'Neil heads the cast, but in fairness it should be stated that she never gets very far away from her really, truly sister, Molly O'Day, whom we credit with some exceptionally fine acting. Sally is the flighty sister, and Molly is the serious member of the combination. Larry Kent does well as the youth who holds the love of both girls, and "flivvers" out at the last. Allan Forrest is the bold, bad man, and almost any girl would "fall" for his stuff. James Murray and Charles Delaney have very little to do. Miss Cumming was Beatrice Fairfax. O. K!

Mr. McCarthy, at the directorial megaphone, added a touch of realism to the closing moments when he visualized Molly's hallucination of her plunge before an approaching railroad train. This was well handled. The sequences throughout were well knit.

Acting honors, of course, go to the two little Irish girls, and showmen who make a practice of taking their folks into their confidence may gain a big point by telling his people about these talented sisters. It won't take the folks long to join the girls' fans.

"The Lovelorn" Will Appeal to the Folks. — *HAST.*

Man Crazy

Dorothy Mackaill and Jack Mulhall in Charming Comedy Drama of the New Boston Post Road Days

THIS IS a sprightly comedy-drama, done in Director Dillon's most apt style, and with Miss Mackaill and Mr. Mulhall grasping every opportunity to seize upon either comedy or drama as this moving Satevepost story speeds along. With a nicely balanced cast, charming exterior and settings, a story that goes along to a surprise ending — "Man Crazy" will prove deeply interesting to audiences and the co-stars will help your box-office immensely. Something of the intriguing quality of the story as it ran through its weekly installments is retained in the picturization with its added values.

Miss Mackaill adds another thoroughly charming role to her splendid list, romping through the early scenes with a sub-deb abandon, scarcely settling down for the closing action, and doing everything in superb taste. Mr. Mulhall's role keeps one guessing through the greater part of the story, and his comedy scenes with Miss Mackaill are very well done.

Miss Chapman's grandmother role is a brilliant gem in the ensemble and one of the best bits of acting of its type we have seen in many months. Edythe Chapman has been noted for her varied roles, chiefly of the "mother" type, and here we find this splendid actress outdoing herself as Clarissa's old-fashioned grandmother, seeking to impress upon the younger generation the things that were considered worth-while when grandma was a girl. The balance of the cast is good.

"Man Crazy" Will Afford Your Folks a Charming Entertainment. — *HAST.*

First National Pictures, Inc., presents
Dorothy Mackaill and **Jack Mulhall** in
"Man Crazy"
Directed by John Francis Dillon
A First National Picture.
THE CAST:

Clarissa Janeway	**Dorothy Mackaill**
Jeffery Pell	**Jack Mulhall**
Mrs. Janeway, the Grandmother	**Edythe Chapman**
James Janeway	**Phillips Smalley**
Van Bremer	**Walter McGrail**
Danny	**Ray Hallor**

Length, 5,542 feet.

Clarissa, daughter of the ultra rich, divides her time between cross-country runs with the young men of her set, and waiting on a little lunch room she builds on the Janeway grounds for the boy, Danny, whom she has run down in her auto. To appease her grandmother, a haughty Janeway, Clarissa promises her daddy, a chronic sufferer from Europeitis will marry Van Bremer. But she loves Jeff, chauffeur of a speed bus carrying valuables to and from Boston. The girl saves Jeff from an attack by hijackers, and as Jeff's grandfather was Grandmother Janeway's first beau, Clarissa keeps her Jeff.

The Girl From Chicago

Conrad Nagel Saves Myrna Loy From Gunmen In "Meller" Featuring Bullets and Love

REAL old blood and thunder, enough gunfire to route every gang nest in Chicago and an eleventh-hour rescue of a young lad beworld atmosphere.

Warner Brothers Present
"The Girl From Chicago"
With **Myrna Loy** and **Conrad Nagel**
Story by A. S. Roche
Directed by Roy Enright
THE CAST:

Handsome Joe	**Conrad Nagel**
Mary Carlton	**Myrna Loy**
Big Steve Drummond	**William Russell**
Bob Carlton	**Carroll Nye**
Dopey	**Paul Panzer**
Colonel Carlton	**Erville Alderson**

Length, 5,978 feet.

Mary Carlton learns that her brother is to be electrocuted for a crime in which he claims innocence. She determines to save him by cultivating the friendship of two gang leaders suspected of having a hand in the affair. She follows her plan. In the end one of the gangsters proves to be a detective and he helps her save the boy at the last minute.

ing railroaded to the electric chair, make up the substance of this underworld story by Arthur Somers Roche.

Needless to say, the very fact that this pen name is associated with the plot indicates that a "bull" is hidden in the china shop somewhere. Conrad Nagel is the "gum-shoe" artist in this case, and not as bad at all from an entertainment standpoint. Nagel plays two parts, in fact, — one as a central-office man, and the other in masquerade as a gangster who steps on flowers and scares babies.

There is a diverting quality to the interplay of character in night-club scenes, again, particularly the by-play of Nagel in trying to win himself into the good graces of the "new Jane." Scenes of jail and police headquarters give a measurable angle for whetting audience-interest. The arrangement of plot conventionally gets over a tempo of suspense and ominous under-

The climax puts the old ten, twent', thirt' showdowns to shame. More guns are brought into play than a pawnshop could hock in a year; the cops beat the gunmen by force of numbers and a heavier arsenal. The gangster turns out to be a "dick," and the girl gladly swoons in his arms as they crawl over the dead bodies. Myrna Loy has a certain fragile beauty that passes muster. William Russel gives a good performance as a gang leader.

Your Box-office Chances Are Good With "The Girl From Chicago." — *MIKE.*

Casey Jones

Railroad Play Rather Obvious Melodrama But Audiences Will Know When to Respond

ANNOUNCED as based on the perennially popular railroad song, "Casey Jones" shows an engineer of that name and forgets the "other father on the Salt Lake Line." The title merely advertises the fact that this is a railroad play. The story has not been built along high art lines.

The plot is along thoroughly familiar lines; tried and tested situations that always have been good — and always will be. It will please about eighty per cent. of the movie public, and it has been well handled to give well timed alternations of thrills, pathos and comedy; much of the latter being supplied by Al St. John, as Casey's fireman, who boards with his cab-mate. Much of the material is irrelevant to the development of the plot, but it helps the atmosphere and brings the proper response. It follows railroading closely and, with the exception of one miniature, this atmosphere is convincing, with a race between a train and an automobile for a climax, and the villain dropping to his doom in a trap of his own preparation. Mechanically this is a sure fire story, with a strongly selling title.

Ralph Lewis is capital as the engineer and Kate Price, as the buxom wife, makes a good second. Anne Sheridan as the girl plays intelligently and three children add to the audience appeal.

"Casey Jones" should make the grade. — *SARG.*

W. Ray Johnston and Dwight C. Leeper Present
"Casey Jones"
Story by Arthur Hoerl
Directed by Charles J. Hunt
THE CAST:

Casey Jones	**Ralph Lewis**
Mrs. Casey Jones	**Kate Price**
Jock Mac Tavish	**Al St. John**
Casey Jones, Jr.	**Jason Robards**

Length, 6,673 feet

Casey is an engineer, of course, and his son is baggage man at the home station. Casey Jr. falls in love with Peggy Reynolds, daughter of the president of the road, who is visiting the mother of the Division Superintendent, Roland Ayres. Ayres stands in with a gang of thugs and when young Casey interrupts them in an attempted safe robbery tries to throw the blame on him and fires him. Peggy secures his reinstatement. Later she and Mrs. Ayres are passengers on a special train running bullion, which Ayres plans to wreck, but young Casey saves the train and wins the girl and Ayres' job.

LITTLE PICTURES with the BIG WALLOP

Wesco Campaign on Roach Comedy Proves Successful

LATE advices from the West Coast indicate definitely that the campaign originated by Marold B. Franklin to introduce "The Battle of the Century," first of the series of Hal Roach All Star comedies to play the Metropolitan Theatre, as an outstanding feature of the program of that theatre has been tremendously successful and that the campaign will be repeated for successive comedies of this series.

The way in which this comedy has been booked into forty-five theatres and the manner in which each theatre will be enabled to cash in on the lavish introductory advertising campaign comes close to bringing showmanship to an exact science.

The Wesco advertising campaign which supported the initial showing of "The Battle of the Century" at the Metropolitan Theatre is the most complete and expensive ever planned and executed by an exhibitor for a two reel comedy. Advantage was taken of practically every advertising medium known to the show business including 24 sheets, trailers, tack cards, special newspaper advertising, lobby displays and publicity stories.

The rapid booking of this comedy into remaining Wesco houses insures that the dent which the campaign made in the consciousness of the theatre public will still be there to enable every theatre in the chain to cash in on the one original campaign. In addition to this the individual theatres will use special advertising accessories which again tie-up with the original campaign.

As a result, the campaign for the premiere showing at the Metropolitan theatre serves equally as well for all subsequent runs. Mr. Franklin again demonstrates the showmanship genius which has enabled him to so successfully assume and continue the management of Vesco.

"The Battle of the Century," the comedy behind which this tremendous campaign has been placed, is one of the series of ten All-Star Comedies, starring Stan Laurel and Oliver Hardy, which Hal Roach is producing for Metro-Goldwyn-Mayer.

Mack Sennett, Dean of Comedy Producers, releasing throught Pathe Exchange, Inc., is trying to arrange his schedule so that he can visit New York next month.

MASSIVE SETS OF CEASAR'S DAY

THE LARGEST and most elaborate sets ever constructed at the Educational Studios are being used in Lupino Lane's current comedy for Educational, a laughmaker of the days of the Caesars.

A huge Roman banquet hall, occupying more than two-thirds of one of the stage buildings, is the largest set. Anterooms, halls and living rooms, all built with minute attention to correct detail, take up the balance of the building and half of an adjoining stage. Crowds of extras who, with the principals, are clothed in the picturesque Roman costumes, in such a setting, make it one of the most pretentious two-reel pictures ever attempted.

In order to get an architecturally correct building for the exterior scenes, the entire Lane company journeyed to Santa Barbara where they photographed the magnificent home of one of that city's famed millionaires.

Our Gang In "Playin' Hookey"

"Playin' Hookey," the next "Our Gang" comedy to be released by Pathe, takes the audience "back stage" in a motion picture studio. Scenes old to the lovable youngsters comprising "Our Gang" but usually entirely new to the audiences will feature this production. Mysteries which are seldom shown the fortunate visitors to a movie lot are unravelled before the eyes of the spectators in this Pathe comedy.

"The Twenty-Four Dollar Island" A Pathe Release For January 1

ROBERT F. FLAHERTY'S unusual photographic treatment of New York, "The Twenty-Four Dollar Island," which was given special presentation at its premiere showing at the Roxy, and the latest "Our Gang" comedy, "Playin' Hooky," are highlights on the Pathe short feature program for the week of January 1st, which includes "The Broncho Buster," an Aesop Film Fable; Topics of the Day No. 1; the ninth chapter of the current Patheserial, "The Masked Menace;" Pathe Review No. 1, and two issues of Pathe News.

"The Twenty-Four Dollar Island" presents New York as the giant actor with its feet of concrete far underground and its head of steel high above where the human ants work and play.

"Playin' Hookey" was directed by Anthony Mack under the supervision of Robert McGowan and presents Hal Roach's "Our Gang" in a comedy with Pansy, Joe's dog, the "leading man."

"The Broncho Buster" is the current release of the Aesop Film Fable series of animated cartoon comedies and the weekly portion of wit is supplemented by Topics of the Day.

"The Masked Menace" with Larry Kent and Jean Arthur and a cast including such favorites as Thomas Holding, Laura Alberta, William Norton Bailey and John F. Hamilton, was directed by Arch Heath and taken from the novel "Still Face" by Clarence Budington Kelland.

"The Lady of Victories" In Great Events Series

The title under which the third of the series of six Great Events will be released is "The Lady of Victories," the love drama of Napoleon and Josephine. This picture has been produced under the working title of "Napoleon and Josephine" for release as is the balance of the series by Metro-Goldwyn-Mayer.

The cast includes Agnes Ayres as Josephine, Otto Matiesen as Napoleon and George Irving as Talleyrand. Direction is by R. William Neill and the screen story by Leon Abrams. M-G-M has set the release of this two-reel feature for January 21.

FOX COMEDIES NOW IN WORK

"THE KISS DOCTOR," fourth of the Fox Van Bibber comedy series, and "Old Wives Who Knew," an Imperial two reeler, are the new comedy pictures on which production was started this week by Fox Films.

Tyler Brooke, who portrays the adventuresome Van Bibber, and Duane Thompson are the leads in "The Kiss Doctor," which is being directed by O. O. Dull from Lew Brestlow and Arthur Greenlaw's scenario, based on the Richard Harding Davis stories. King Grey is the man behind the camera. Among the important members of the cast are Wilfred North, Marjorie Beebe, and Edna Conway.

Director Billy West has selected Hallam Cooley, a favorite in Fox comedy films, and Anita Goroin as his leads in the Imperial comedy, "Old Wives Who Knew," and chose James Finlayson for a special comedy part.

Late January Release

Universal's two-reel Western, "Riding Gold," featuring Merton House, will be released on January 21. This is one of "The Champion Boy Rider" series.

The BOX-OFFICE BABY!

For Big-Time houses—Small Time houses—for all-time houses—any time—ask any exhibitor who plays him!

SNOOKUMS

Book Snookums and you tie-up to the biggest chunk of free advertising—the comics—in America!

12 in the series ~ 2 reels each

from

George McManus' famous cartoons

"The Newlyweds and Their Baby"

STERN BROTHERS COMEDIES

UNIVERSAL JUNIOR JEWELS

Little Feature Reviews

Dates for Two

Universal — Two Reels

This is a Stern Bros. comedy, in the "Mike and Ike" series, directed by Francis Corby, portraying the mix-up when Mike and Ike meet twins and try to keep dates with them. Mike sells a motor car to Miss Take and makes a date to meet her later. Ike is run down by Miss Take and decides to sue her for damages, until he sees that she is a blonde. He dates her up, and she gives him a picture, which Ike shows to Mike. Mike says the girl belongs to him, and phones her. Ike phones, and the sister answers the call. The boys meet the wrong girls, and then the disentangling process is begun and carried to a fast windup.

Whirl of Activity

Educational — One Reel

This is one of Lyman H. Hodge's Hodge Podge series, made doubly interesting by the animation and embellishments of Archie N. Griffith and the intelligent editing of Robert E. Gillaum, under whose supervision these little gems are moulded. This reel depicts the activities of racing crews in practice; the antics of Chinese whirling mice; the revolving platforms at Coney Island; a winter scene in Canada; the Hawaiian sport of surf riding; rushing water in a giant spill-way; negroes loading logs, and a ride of a speeding railroad train among other subjects.

Riding Gold

Universal — Two Reels

This is a two-reeler of the Western type, featuring Newton House in "The Champion Boy Rider" series. Billy Holt saves Grey Wolf, an Indian prospector, from the renegade Parker. Later, Parker ships gold from the Pony Express depot, while Sally, Billy's sister, is on duty. Grey Wolf claims the gold has been stolen from him, but Sally is obliged to follow Parker's instructions. Billy discovers that Parker plans to steal the gold en route, and outwits the villain after some fast riding and many thrills.

Pathe Review No. 1

Pathe — One Reel

This issue presents "A Family Tree," showing the propagation of the vast pine family through the pine cones, an interesting sequence showing how wide-spread is this branch of the family tree. Another item is a visit by the cameraman to the country home of Fontaine Fox, who has made the "Toonerville Trolley" characters known in homes throughout the world. There are some interesting combinations of photography and animation in this sequence. There are also some excellent views of the Fiji Islanders, until rather recently cannibals.

Margaret Illington, famous stage star of "The Thief," and other great plays, and in private life Mrs. Edward Bowes, the wife of the Managing Director of the New York Capitol Theatre, will recite "Lead, Kindly Light," on the Capitol Hour, over WEAF and other radio stations next Sunday night.

Your Chart

Separating the Short Features from the bigger releases is our *Quick Reference Picture Chart* has hit the exhibitors as a good move, judging by the letters that are coming in. We are glad to know that our efforts to make every department of *Moving Picture World* of greater showman service hit the mark. We are just as anxious to hear if we don't ring the bell.

It has always been our idea that the Short Feature is too important to be buried, either in the Chart or in your programs, and just as soon as mechanical difficulties were surmounted we gave you the improvement. When you think up a stunt that will still further build up the service you get from *Moving Picture World* as a whole, or any part of it, give us a tip. We will get busy. You know what you want. We know we want you to have it.

The Masked Menace

Patheserial — Two reels

This is Episode No. 8 in "The Masked Menace," the Patheserial, in which the author, Clarence Budington Kelland, is telling one of his most mystifying stories. Arch Heath is extracting every last ounce of drama out of the script, and the co-featured stars, Larry Kent and Jean Arthur, are always "on the job." There is much excitement and suspense in this episode, entitled "Still Face Shows His Hand." As the episode closes, "Still Face" has the young people completely in his power.

Racing Mad

Educational — Two Reels

This is an Educational-Mermaid comedy, a Jack White production directed by Stephen Roberts, with Al St. John starred, assisted by Estelle Bradley, Phil Dunham, Glen Cavender and Spencer Bell. It moves fast from start to finish, with excellent gags cleverly scattered, and the whole comedy based on an automobile race in which Al St. John's winning car is equipped with airplane wings, thrown into action from the driver's seat. The "villain," also entered as a racer, locks Al in an old barn, and the various auto racers get away before Al liberates himself and appears at the starting post. Thereafter, Al makes up for lost time. His mechanician is an expressive negro, who registers his emotions as the autoplane goes through its stunts to foil the villain and win the race, finally.

The Masked Menace

Patheserial — Two Reels

In this, the ninth episode of "The Masked Menace" serial, titled "The Last Stand," Director Arch Heath slips over several thrilling sequences without lifting the veil from the next episode, which will be the last, and in which we will learn all of the facts about "Still Face" and the gang he has drawn to his aid. Larry Kent and Jean Arthur are captured by "Still Face," and liberated through the efforts of the half-wit servant of the mystery man. An attack is made on the mill, while "Still Face" and members of his gang attack the house where Jean and her grandmother have found refuge. Larry Kent is attacked, and with the closing of the episode your audience is scarcely any nearer a solution than when the serial got under way.

Charley Bowers (left) and E. H. Allen discuss details of production in Educational Studios, Hollywood, prior to starting work on Bowers' second Novelty Bowers Comedy. This series looks like one of Educational's best exhibitor bets.

Little Feature Reviews

Sliding Home

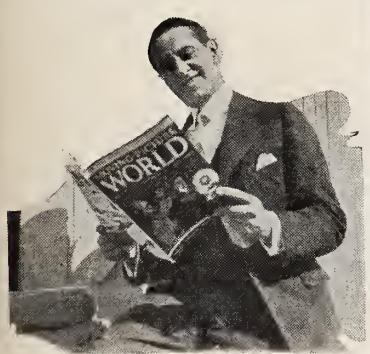
Universal — Two Reels

This is a two-reel Junior Jewel, starring George Lewis in the Second Collegian series, with Nat Ross directing. This is a baseball story, in which Ed Benson makes a splendid sacrifice to help a fellow student and baseball enthusiast. Don Trent, the star pitcher for Colford, has been sent to the bench for boasting, and Ed is ordered to pitch in a crucial game. Trent's friends kidnap Ed, and drop him out in the wilds, seventy miles from the game. Ed manages to ride in during a crisis in the game, with a substitute pitcher on the mound. Ed goes into the game, and brings in three runs by knocking a homer. Just before the last inning, Ed sees the disappointment of Trent's mother, and pretends to sprain his ankle. Trent goes in and prevents Midvale from further scoring against Colford, and is cheered by the spectators, which makes his mother happy. June Maxwell tells Ed she knows what he has done, and loves him for it.

Playin' Hooky

Pathe — Two Reels

"Playin' Hooky" is a Hal Roach "Our Gang" comedy directed by Anthony Mack under the supervision of Robert McGowan, and presents the "Gang" in a fast-moving comedy with Pansy, Joe's dog, as "the leading man." Joe farms the dog out to a moving picture company in need of a bulldog and obtains, thereby, permission to enter the studio with his whole gang. The bulldog holds nothing sacred, and as one "set" after another is disrupted by his pranks, the gang is chased about the studio. The sequence showing the bake-shop set, with more pies than we have seen in "years of pictures" will appeal to all audiences. As ammunition for the gang, the custard pies make excellent deterrents when the cops try to round the kids up.



TAYLOR HOLMES, star of Pathe's two-reel charming domestic comedies, ably assisted by Leah Baird, his co-star, apparently likes the best in his trade papers. Says he has been reading "Moving Picture World" for more'n a dozen years!

ELINOR GILMORE has been selected by Louis T. Rogers to be starred in a new series of two-reels subjects which Mr. Rogers will shortly place in production. Miss Gilmore has beauty, talent and "It", and that's that!

Angel Eyes

Educational — Two Reels

This is a Big Boy starring vehicle, in which the diminutive star is seen in one of his funniest pictures. The Big Boy Juvenile Comedies produced by Jack White have been coming along with increasing box-office values with each release, and "Angel Eyes" looks like the type of offering the showmen want to book. Big Boy has the support of Lorraine Rivero, Lila Leslie, Mrs. Robert McKim and Phil Dunham in a rollicking bake-shop mix-up, with the action switching to the home of a little rich girl, whither Big Boy is despatched to deliver a large birthday cake. The things that happen to that cake, after Big Boy sets out on his delivery job, will still the heart of a cake baker! Big Boy repairs the damaged cake with concrete, and the fun becomes ridiculous. Big Boy makes much of a taffy pulling sequence, and the closing scenes, when Big Boy dons fresh attire for the party, afford a swift-moving finish.

Sap Center

Universal — One Reel

"So This is Sap Center" is a snappy single real comedy with Ben Hall, one of the "Harold Highbrow" series directed by Doran Cox. Harold Highbrow editor of "The Clarion," and judge at a baby show, has to decide between facing trouble or awarding first prize to a thug who threatens Harold if the child entered by the thug does not receive the reward. There is a merry mix-up, during which the numbers are changed on the babies, and the prize goes to a tiny Negro infant. There is a flight, and a speedy finish in which Harold's sweetheart shows up and Harold decides she's the prize winning baby.

See Pages 41 and 42 for Your Short Subject Release Chart.

Stern Bros. "Newlyweds" Christmas Special Will Ring The Bell

"THE NEWLYWEDS' CHRISTMAS PARTY," Stern Brothers special holiday offering through Universal Exchanges, captivated the immense audiences in the New York Capitol Theatre, this week, and we see no good reason why it should not ring the bell in your house.

"Snookum" wastes no time in getting under way with his mischievious pranks. He dodges his nurse, slides down a carpet runner to the sidewalk, and mingles with the holiday crowds until he finds himself in one of the big stores. "Snookums'" antics among the toys will keep the big folks in laughter, as well as the children. His discovery, by his idolizing parents (played by Addie McPhail and Jack Bartlett), in the store, is the signal for a renewed outburst of hilarity, but the homebound trip, on a trolley car where everybody is burdened with bundles, gives "Snookums" further opportunity for funny stuff as outlined for him by Gus Meins, his director.

Coincident with the New York premiere, "The Newlyweds' Christmas Party" burst on audiences in San Francisco, Los Angeles, Baltimore, Kansas City, Oakland, Cal., Philadelphia, Washington and Detroit and next week it goes to the Loew houses. This is an A1 booking for the next few weeks. — *HAST.*

MILLIONS WAIT FOR THEM!

America's most famous family—

The GUMPS

A thousand times funnier on the screen than in the comics!

12 in the series - 2 reels each

from Sidney Smith's cartoon strip syndicated in hundreds of newspapers thruout the country.

SAMUEL VAN RONKEL PRODUCTIONS

RELEASED BY

UNIVERSAL

This Week and Next

Mae Murray Owes Cigars to Lou Kosloff Who Supplied the Applause for Her Act

Louis B. Mayer is Victim of Headliners Who Move Him Just to Make News Lines

Roxy Fashion Show Had More Real Dresses Than You'll See In a Dozen Other Shows

Producers of "Helen" Bravely Resisted Temptation to Overuse the Big Army

WE hope Mae Murray shot Lou Kosloff, stage band leader at the Paramount theatre, a box of cigars last week.

MAE got one bow on the strength of her dance, but she would have died on second but for the leader. He worked shamelessly but effectively.

ANYHOW Miss Murray is not in the class with one former star. Someone told a wisecracker that she had had her face lifted.

"SHE ought to have her calves lifted," was the brutal retort. "They have slipped down to her ankles."

THE dancer still possesses ankles that are identifiable as such, and there is nothing the matter with any part of her back — as you can see for yourself.

NELLIE REVELLE'S army of friends will rejoice in her appointment as press representative of the U-A theatre, Chicago, but the congratulations go to U-A, for Nellie is still "there."

BOB GREATHOUSE is officiating for First National at "Helen of Troy." There's a fine S. R. O. name for a theatre man!

PARAMOUNT is getting out a nice line of short subjects, which makes one wonder why they use so few on their Paramount theatre program.

BETWEEN five and six o'clock they use from one to three shorts to kill time before the last swing show. Mostly they use Pathe or Educational product.

IT'S the same way at the Capitol, where you seldom see a Hal Roach comedy, but sometimes catch a stranger.

IF Louis B. Mayer doesn't look out the dailies will move him over to the Tiffany lot while he's asleep.

REMINDS us of the time when the Evening Telegram was the only Sunday afternoon paper in New York.

AND the city editor said the toughest job of the entire week was getting a main headline that would catch a nickel on Sunday.

UNDER the present schedule they move Mayer over on Monday, Wednesday and Friday and merge Pathe with First National on Tuesday, Thursday and Saturday.

FRANK J. WILSTACH, compiler of the book of similes, and author of a lot of good writing, is to replace Jerome Beatty in the Hays office.

WE'VE known Frank for thirty years, away back to the days when he was assistant to E. D. Price at the Proctor theatres, and the longer we've known him, the better we have liked him.

AS a word slinger he can write plain English or make the language do ground and lofty tumbling. You watch his smoke.

SCENARISTS have some funny ideas. Take "Honeymoon Hate," for example. At the end of the picture Florence Vidor kisses and makes up.

THAT'S the cue for "and they lived happily ever after." In real life the row probably started all over again the next day, or the next week.

AND ten years later the Prince probably had it still thrown up to him that he ate his dinner alone on the wedding night.

HAL CARLETON, of the Prince Edward theatre, Sydney, Australia, had a bright idea. He took a trick display that started off "It's going to rain tomorrow."

THAT was the weather report, and he urged everyone to see "Ben Hur" today instead of on that rainy morrow.

OF course that was the cue to clear the clouds away, but as a matter of fact they had a deluge that even Noah would have appreciated. And a lot of people blamed it on Hal.

TALK about the growing nudity of stage shows! You should have seen the Fashion Show Roxy put on with "Women Must Dress." There must have been two or three hundred dresses — and only one bathing suit.

MORE clothes on one stage at one time than we've seen in the last five years, and every one a "creation" and not just a dress. You have to hand it to Roxy.

DON'T figure that you can lay off next season's booking until the Brookhardt Bill passes. It does not become fully effective until 18 months after passage, plus such time as it takes to reach the Supreme Court in a test case.

HAND it to someone out on the First National lot. With nearly a million supers and a war right in the story, the war angle was almost wholly omitted from "Helen of Troy."

MOST producers would have had several thousand feet of the war, just to get their money back, and they would have slaughtered the story.

AS it stands, "Helen" is a pleasant little satire that does not get many belly laughs, but which keeps the average spectator on the grin all the time.

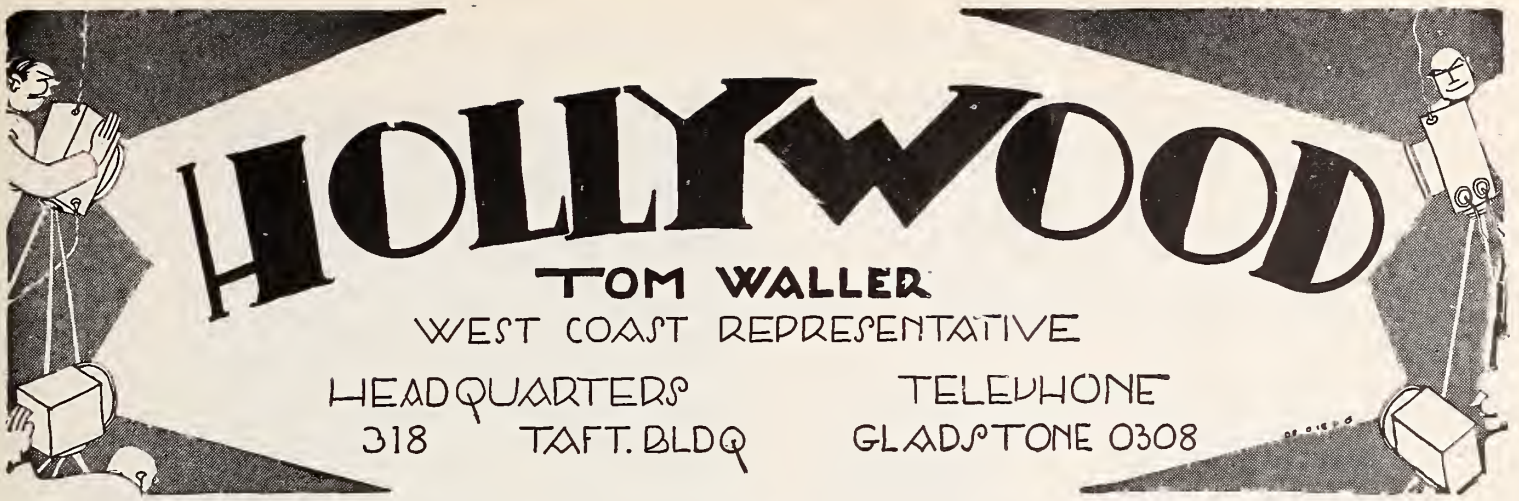
AND the musical arrangement is almost as funny as the story. One of the big laughs comes when the famous wooden horse is brought through the city gates to the tune of "Horses, Horses, Horses."

THEY are recutting "Uncle Tom." Tom eventually will come to the conclusion that Legree isn't so bad, after all.

IF you miss Pete Woodhull from his usual haunts, remember that the deer season was open in Jersey this week. And there are lots of deer right around Dover.

HERE'S the hope that you have a Merry Christmas and a bouncing New Year. May you live long and prosper.

Epes W. Sargent.



Color To Accentuate Clara Bow's Next

Paramount is trying something new with Clara Bow in her next starring production, "Red Hair."

Technicolor film will be used, according to B. P. Schulberg, Paramount chief.

This will bring Clara's red tresses out in bold relief and will be an innovation in starring pictures.

Lane Chandler plays the male lead, with Jacqueline Gadson cast for an important part. Clarence Badger is directing.

LEW CODY PRODUCER

Lew Cody, former M-G-M star, will inaugurate his career as an independent producer at the Tec-Art studios, according to a well authenticated report. It is said he will shortly open offices on this particular "lot."

Cody, who recently returned from a vaudeville tour, plans to make a series of pictures similar to those he made for M-G-M. Present plans call fro his being co-featured with a capable actress whose identity has as yet not been officially announced.

Incendiary Blamed For Studio Blaze

Only minor buildings were consumed in the blaze that for a time threatened the Metropolitan studio last week. Quick action on the part of the Fire Department prevented the flames from spreading to Stage No. 4.

According to Phil Ryan, general manager of the studio, the loss is estimated at about $50,000, chiefly in costumes and property sets belonging to the Caddo Company.

Ryan, following a conference with officials of the Caddo Company and the Leo Maloney Company, reported to Fire Department officials that he "thought the fire was started by an incendiary."

Heavy Rains Stop Work

Heavy rains while on location off the Mexican border forced the Pathe-serial unit back to the Metropolitan studio for interiors of "The Yellow Cameo." Because of the inclement weather, Spencer Bennet director, decided to retreat from the sea of mud until the weather relents.

FRED A. MILLER, Managing Director of the Carthay Circle, has signed to play four big Fox Specials in two years. He plans 6-month runs.

Schrock Contract Awaits Signing

Late this week it was stated at the Tiffany-Stahl West Coast headquarters that as yet no contract has been signed between that organization and Raymond Schrock, former production chief at Universal City and also on the Warner lot.

It was admitted that negotiations are pending and will probably be culminated in another week, whereby Schrock will join the company in a general supervisory capacity.

During the past few weeks, Tiffany-Stahl, not satisfied with informing the trade of its meteoric development, has acquired considerable bill board space to inform Los Angeles that its product is something to look forward to.

Browning Off to Europe

With the announcement from the M-G-M studio that Tod Browning, author and director of mystery dramas, has signed a new long term contract, the further information was forthcoming that he will leave for Europe shortly after the first of the year on a three month's sojourn. Browning has directed Lon Chaney in many of his buggest successes; "The Unholy Three," "The Big City" and "London After Midnight."

New Contract Affects All Hollywood Players

Producers Agree on Points That Favor Players; Both Sides Have Signed

APPROXIMATELY 4,000 established screen players and 12,000 to 15,000 extras will be effected by a standard form of contract which will probably be recognized by every big Hollywood producer commencing early in 1928.

The first standardized form of contract that the studios, collectively, have ever known, will doubtless establish the precedent in that following its adoption by the actors branch similar forms suitable to their needs will also be drawn up for cinematographers, directors and other branches of workers actively engaged in the production of pictures.

Bearing the unwritten okay of the local actors equity, the approval of the producers and of the special actors committee which has been working on it for the past six months, the contract formula next week will come before the Board of Directors of the Academy of Motion Picture Arts and Sciences for final disposition. Following the meeting of the actors' branch of the academy, in which there are about one hundred players, the action by the directorial board is described as purely perfunctory, so that approval of the contract is now practically on the record.

The new form of contract has for its high light, a clause which defines six days as a working week. This, it is said, has proven satisfactory all-around and does away with the original demand of the players for specified hours which caused many stormy sessions during the contract's negotiable stage.

Compensation to players for cancelled contracts is an important producer concession. Another point in the actor's favor is a starting time clause which provides that a contract must be in effect within at least forty-eight hours after the starting date announced in the contract.

Jetta Goudal Out of Pathe

"Jetta Goudal will never come back."

This declaration *Moving Picture World* has received from a particularly well-informed source on the De Mille-Pathe "lot," following the latest crop of predictions as to Miss Goudal's future.

As was first published in *The World* several months ago, Miss Goudal's severance of relations with the De Mille organization, was accredited to that burst of temperament best likened to the straw which broke the camel's back.

Dictograph Used On Langdon Film

Harry Langdon is reputed to have introduced a new one on filmdom — that of "clocking" laughs by the use of a dictagraph.

When Langdon previewed his latest comedy, "The Chaser," recently, he had three dictagraphs installed in the theatre for recording the spectators' laughs so that they could be used as a reference chart in the final cutting of the picture.

The new Langdon comedy is based on a domestic theme and gives him plenty of opportunities for provoking laughs, giggles and chortles. Gladys McConnell has the leading feminine role, with Bud Jamieson and Helen Hayward among those in the cast.

Aster Returns to M-G-M

Nils Aster has discarded the military uniform of an Austrian army officer worn during his engagement in the filming of "The Blue Danube" for De Mille, and is now appearing in the role of Luici Ravelli in "Laugh, Clown, Laugh," which Herbert Brenon is directing for Metro-Goldwyn-Mayer. Aster was imported from Europe by United Artists, to which organization he is under contract.

MOVING PICTURE WORLD'S

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IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Rin-Tin-Tin, one of Warner Bros. most fascinating stars, is shown here playing with a little child, in a scene in "Jaws of Steel."

Fox Reported Having Production of Industrial Film Under Advisement

A GENERAL INDUSTRIAL FILM of the motion picture industry, showing the rise of producers, how pictures are made, stars developed and theatres are erected, has been given a large amount of more or less quiet consideration on the Fox "lot."

While official sources at the Fox studio concede that such a film is under consideration, information that the story for the same is only in the embryo state of preparation will be admitted.

From one source *Moving Picture World* learns that steps to make such a production had progressed to the point where Kenneth Hawkes had been designated to supervise it and where Elizabeth Pickett had been named to write and direct it.

The World learns that some of the sets depicting theatres of the nickelodeon days had even been erected, active production having been called off, so that financial returns from such a production might be given consideration.

The picture, it is said, will not exceed four reels and may have as one of its aims, the purpose of showing the theatre-going public that the movie budget is even more accurate than a budget in the steel industry.

Unless the project is abandoned entirely, the picture, when completed, will be available for all circuits and theatres. It may be released under the title of "Dreams for Sale" and in addition to immortalizing the biggest producers of the day, will include flashes of the three classes of theatres, with stress laid upon such houses as the Chinese, Carthay Circle and The Roxy.

Helen To Decide

Helen Ferguson has little time to think of Christmas shopping. Since her recent return to Hollywood from a theatrical tour with the Henry Duffy Players, Inc., in San Francisco, Portland and Seattle, she has been busy considering overtures from motion picture producers and urgent appeals to continue her stage work, having recently made a hit in "The Alarm Clock," which followed closely on her success in "Alias the Deacon."

New Art Director With Paramount

Van Nest Polglase, 29 years old, became the youngest art director in the motion picture industry this week when he was appointed by B. P. Schulberg, associate producer, to the post of director of the art department of the Paramount studio in Hollywood. Polglase succeeds Laurance W. Hitt, resigned.

The new art director's promotion is the result of eight years' work in the Paramount art department. Polglase joined the company at the former Fifty-Sixth Street studio, New York City, in November, 1919, as a junior draftsman, moving with the company to the Long Island studio when it was opened shortly afterwards. When that plant closed in 1921, Polglase was sent to Hollywood with Robert M. Haas, who had been art director in the East.

In Hollywood, Polglase became a unit art director, and worked for more than a year in that capacity, assigned to individual productions as set designer. When the Long Island studio was reopened in 1923, Polglase was sent back there as assistant to Hitt, in which capacity he again came West when the Eastern studio was closed in March, 1927.

HAL ROACH SUPPORTS CONTEST TO FIND "OUR GANG" MEMBER

EIGHT HUNDRED screen tests were taken during last week at the Roach studio in Culver City in conjunction with the contest Hal Roach, comedy producer, is staging with the West Coast Theatres, Inc., to find a new member for the "Our Gang" unit.

The Coast is divided into four divisions, Southern California, San Francisco territory, Portland territory and Seattle and its environs. Winners at the different West Coast theatres, who are determined by the various audiences, will compete in the finals at the Metropolitan Theatre in Los Angeles, in January. The Southern California winner will be selected by Loew's State the week previous to the finals.

First prize winner will be given a three months contract at the Roach studio at $100 per week. The other three winners selected in the contest will be given a week's contract at $100 a week and expenses to Hollywood from their homes for themselves and a guardian.

Only youngsters from 2 to 12 years of age are eligible to compete.

As a business builder for West Coast houses, the contest has all the earmarks of a whopper — and as a publicity stunt for the Roach studio — newspaper clippings prove it a satisfactory venture.

Harry Langdon Burned

The few added scenes necessary for "The Chaser," Harry Langdon's latest feature length comedy for First National, will be held up a few days due to minor burns sustained by the comedy star while acting as a volunteer fireman during the recent forest fire in the Verdugo Hills near Burbank. Langdon and his company were working in the vicinity of the blaze when it started.

HAL ROACH, the distinguished comedy producer, is snapped with one of the baby beauties who may one day be seen in "Our Gang" comedies, unless we miss a bet — which we rarely do. The entire West Coast is stirred, just now, by the series of " weeding out" contest to find a new member for the "gang."

DIX STAR OF "WOMAN TRAP"

Richard Dix's next starring production for Paramount will take him into the North woods, according to an announcement from the office of B. P. Schulberg, associate producer for Paramount.

The story selected as Dix's next vehicle is "Woman Trap," by Izola Forrester. Production starts early in January.

At present Dix is completing a farce comedy, "Sporting Goods," being directed by Mal St. Clair. This was re-named from "The Traveling Salesman." No cast has been selected as yet.

Duncan Sisters Again

After they fulfill an engagement in New York, the Duncan sisters, Vivian and Rosetta, will return to Hollywood. According to friends on the Coast they will sign for another screen appearance. They left here some time ago with their initial picture, "Topsy and Eva," on a personal appearance tour that has taken them across the continent.

Mary Philbin's Next

Paul Kohner has collaborated with Baroness Kocian, European authoress, on an original story for Mary Philbin, Universal star. The temporary title for the production is "The Sun Flower" and according to present plans will be produced on an elaborate scale.

Warner With De Mille

H. B. Warner is back on the De Mille "lot" for a supporting role with Vera Reynolds in "Walking Back." This is Warner's first picture for De Mille since the filming of "The King of Kings." Rupert Julian is the director and Arthur Lake has the juvenile lead.

ALL IN READINESS FOR U. A. THEATRE OPENING

Preparations for the opening of the new United Artists Theatre, at Broadway and Ninth street, on December 26, are practically completed. The affair will be one of the most elaborate of its kind ever staged anywhere in the country.

Ranking film stars and outstanding figures of the motion picture industry have signified their intention of being numbered among those present at the grand opening. The evening will be of double interest in that it will also serve to introduce Mary Pickford's latest production, "My Best Girl" to the film public. With the premiere of Miss Pickford's picture and the formal opening of the new cinema palace as the *piece de resistance,* admission tickets are at a premium.

Subcontractors and interior decorators completed their labors last week on the $3,500,000 palace. The Pickford company is making elaborate preparations for the presentation of "My Best Girl," which was particularly selected for the premiere of the theatre.

The house will seat 2,213 persons and is luxuriously equipped for the comfort of its patrons. The seats are wider by several inches than those found in the average theatre.

Arrangements for handling the "curious mob," always a feature of a premiere, are receiving careful attention. The 150th Infantry of the National Guard will be on hand to keep order. Special details of police also will be on hand to take care of the crowd.

Le Roy To Do "Harold Teen"

With Mervyn Le Roy, youthful First National director, assigned the megaphone for the filming of the comic strip, "Harold Teen," the search now settles down to the selection of the player to appear in the role of Harold. Eddie Quillan, Arthur Lake and Cleve Moore are held the three most likely candidates for the part.

Allan Dwan will supervise the picture, which will be a Robert Kane Production. Le Roy recently directed "The Flying Romeos" for First National, in which Charlie Murray and George Sidney are co-starred.

ROMAINE FIELDING

THE SCREEN LOSES one of its most colorful figures of a few years ago in the passing of Romaine Fielding, pioneer film star, who died suddenly at the Hollywood Hospital last week. According to attending physicians, Fielding's death was caused by a blood clot caused by an infection of the jaw.

At the time of his death, Fielding was staging a successful comeback on the screen. He recently finished one of the outstanding roles in First National's, "The Shepherd of the Hills."

Fielding was 45 years of age at the time of his death. He is survived by a widow, a brother, Robert, and three children.

He returned to Hollywood about a year ago to recoup his fortunes, after financial reverses in St. Louis.

SOLONA BEACH "PICKFAIR" SITE

Douglas Fairbanks and Mary Pickford are about to build a new seashore home, according to reports. It will be located at Solona Beach in southern California, a short distance from the California ranch property, which Fairbanks is developing at the Rancho Santa Fe.

The completion of the house is expected to launch a new exclusive seashore colony that will draw many film celebrities to Solona Beach.

Cedar Completing "Louie Fourteenth"

From an unofficial source *Moving Picture World* learns that "Looie the Fourteenth," said to have been made by James Cruze while he was with Paramount about a year ago, is about ready for release.

After gathering dust on the shelf and bearing the hallmarks of production expenditure of about $600,000, the Leon Errol stage success may now find its way to the screen in the near future under the title of "Wife Savers."

It is said that during the past six weeks Paramount turned the print over to Director Ralph Cedar with instruction to whip it into shape within two weeks at a renovating cost of not to exceed $50,000.

An attempt to check up this report at the studio at the time of this writing, proved futile.

Veidt's "Charlatan"

Conrad Veidt, Universal star, will next play the starring role in the screen version of "The Charlatan," the New York stage success, according to an announcement from Universal. George Melford will direct. Leonard Praskins and Ernest Pascal wrote the stage play.

Joan Crawford, Star?

It is rumored that M-G-M is seriously considering the elevation of Joan Crawford to the rank of a star in her own right. She has just been cast for the feminine lead in Ramon Novarro's latest production.

Production Activities In West Coast Studios

FBO
Educational
Christie
Hal Roach

FBO

TWO COMPANIES finishing up leaves five other units in actual production at FBO this week.

Leo Meehan put the finishing touches to "The Devil's Trademark" in which Belle Bennett is starred. Pat Cunning and Marion Douglas have the romantic leads.

"BEYOND LONDON LIGHTS," directed by Tom Terris, also found its way to the cutting room this week for editing and titling.

Of the five companies at work, three are Western units.

ROBERT DE LACY is directing Tom Tyler in "The Valley of Superstition," an original story by Oliver Drank, who also did the continuity.

Josephine Borio plays the feminine lead opposite Tyler and the supporting cast includes Harry Woods, Serge Temoff, and Barney Furey.

This is DeLacy's last picture with Tyler. Next year he is scheduled to do four FBO Gold Bond Specials.

JEROME STORM is directing the dog, Ranger, in "The Law of Fear," with Jane Reed, Sam Nelson and Al Smith, the featured members of the cast. The story is by William Francis Dugan, well-known New York playwright and author, who is now writing for FBO. Ethel Hill did the continuity.

BOB STEELE is starred in "The Trail of Courage," with Wallace Fox directing.

The screen story was adapted by Frank Howard Clark from a story, "Better Than a Rodeo" by Kenneth Perkins.

Dorothy Kitchen, Alice Knowland, Tom Lingham, Jan Morley, Howard Webster and Walter Mailey are in the supporting cast.

H. C. WITWER'S story, "Alex the Great," is also being transferred to the screen. Dudley Murphy, who is directing, also prepared the continuity.

The cast includes, Richard "Skeets" Gallagher, Charles Byers, Patricia Avery, Ruth Dwyer and Albert Conti.

BRYAN WASHBURN is numbered among the visiting players on the FBO "lot." He is playing the name role in "Skinner's Big Idea," by Henry Irving Dodge. The continuity is by Matt Taylor.

Norman Trevor, Martha Sleeper, William Orlamond, James Bradbury, Sr., Robert Dudley, Ole M. Ness and Charles Wellesley comprise a strong supporting cast.

DOLORES DEL RIO has a great movie "fan" in her mother, the latter shown here with her daughter when visiting the big little star at the Fox Film Studios this week. The fond mother is shortly to return to her home in Mexico City, Mexico.

Dorothy Revier threatens Jack Holt with two daggers, in Columbia's "The Tigress," in which Jack Holt is starred and Dorothy featured. If your patrons like Jack Holt (and we think they do) tell 'em Jack has a corking good picture here.

Educational

NORMAN TAUROG, whose specialty seems to lie in directing Lloyd Hamilton, by the way of change is now directing Jhonny Arthur, in the latter's present comedy effort. Lucille Hutton draws the feminine lead opposite the popular comedian of stage and screen.

CHARLES LAMONT is directing Big Boy in a two-reeler with plenty of laughs and a bit of pathos. Jackie Levine and Lila Leslie have the outstanding roles in support of the youngster.

JULES WHITE is engaged in directing Monte Collins in the latest Cameo Comedy for Educational. Estelle Bradley and Bob Graves are in the supporting cast.

CHARLIE BOWERS is starting his latest comedy, with H. L. Muller directing.

All story credits on this batch go collectively to the staff. Release titles will come with the completion of each picture.

Christie

TWO two-reel units and "Tillie's Punctured Romance" help give the Christie studio an atmosphere of activity. Tillie and her romance should be in the cutting room shortly as Director Eddie Sutherland is about washed up on the actual filming.

JIMMIE ADAMS, veteran comedian of the Christie fold is hopskotching through his last two reeler before the Christmas holidays. In this Lorraine Eddy has been entrusted with the feminine lead. Frank Conklin gets credit for the story and Harold Beaudine for the direction.

JACK DUFFY, the be-whiskered comedian, is also rounding out the year with another mirthquake. Arvid Gillstrom is handling the direction and Gail Lloyd the feminine lead. Jimmy Harrison also has an important role.

Hal Roach

THREE COMEDY units are working at Hal Roach's Culver City plant.

Robert McGowan is directing the Roach juveniles in an "Our Gang" comedy. The situations are built around a race track, with a trick automobile providing many of the complications.

THAT clever comedy team of Stan Laurel and Oliver Hardy are keeping busy with a two reeler built around house building. They are abetted in their mirthquake by Dorothy Coburn and Ed Kennedy. Clyde Bruckman is the director.

ROACH'S "ace" comedian, Charlie Chase, has turned to a Baby Show as a mirth provider for his current vehicle. He is being directed by James Parrott and supported by Edna Marion.

BULL MONTANA, starting to doll up as Santa Claus, discovers that someone has hidd n the great wig and beard by which most of us seek to identify said Claus. Bull is "laying it on" Lew Cody, M-G-M's co-star with Aileen Pringle in the current M-G-M success, "Tea For Three."

WINFIELD R. SHEEHAN,

tireless Fox Film Executive, who signed a contract with Fred Miller of the Carthay Circle, whereby the latter will play four big Fox Special.

Carthay Circle Signs With Fox Films; Books Four "Supers" For Two Years

AFTER CORNERING the screen of the Carthay Circle for a year with his specials, a contract signed this week whereby that theatre, for the next two years, will play four million dollars worth of additional Fox product, has given rise to reports that William Fox now has complete control of Fred Miller's theatre and will make it "the 'Roxy' of the West."

A general denial is made at the Fox West Coast headquarters that the producer has any financial interest in the theatre. It is pointed out, however, that Fox has a large interest in the West Coast group, which was also included when the Far West Theatres were taken over by that organization.

Despite the merger at the time, it is generally known that Miller has been able to operate the Carthay Circle independent of the parent organization.

The contract for additional Fox Super Specials was signed by Miller and Winfield R. Sheehan, Vice-President and General Manager of Fox Films, just before James R. Grainger, general sales manager, left for New York. The pictures included in the contract are said to represent production budgets calling for the expenditure of four million dollars.

The pictures are: "Four Sons," directed by John Ford; F. W. Murnau's "The Four Devils;" Frank Borzage's "Lady Christilinda" and Lawrence Stalling's new soldier story, "The Cock-eyed World."

Under the terms of the contract, as described in an official announcement, each of these pictures will have an average run of six months.

"Four Sons" will follow "Sunrise," which is now entering its fourth week at the Carthay. In its first two weeks at that theatre "Sunrise" did a bigger business at the box office than any of the preceding Fox pictures for the same length of time. Miller has placarded "Sunrise" to such an extent that it very easily out-numbers in billboard space and posters, any picture that has ever been shown in Los Angeles.

Fox Specials, which have enjoyed long runs at the Carthay, include "What Price Glory," which ran for six months; "Seventh Heaven" for six months and "Loves of Carmen," for approximately six weeks.

The latest contract establishes, for Miller, the unique position of being one exhibitor in the film industry who is sure of his product for the next two years.

"Abie's Irish Rose" Cast Now Completed

The casting for the Paramount picturization of Anne Nichols' "Abie's Irish Rose," has been completed.

Jean Hersholt plays Solomon Levy, the father of Abie, which role is being essayed by Charles Rogers. Nancy Carroll will be Rosemary Murphy, and J. Farrell Macdonald, plays the Irish father, Patrick Murphy. The role of the rabbi is in the hands of Camillus Pretal, a newcomer to the screen, while Nick Cogley, veteran character actor, is Father Whalen. Rose Rosanova plays Sarah, the deaf housekceper, and Betty May, Esther Garcia, Linda Lorado, Marie Janess, Marie Stapleton and Jean Stewart are the bridesmaids.

The parts of Mr. and Mrs. Isaac Cohen are being played by Bernard Gorcey and Ida Kramer, who created the roles during the five and a half year run of "Abie" in New York.

Miss Nichols is personally supervising the production, which Victor Fleming is directing. Jules Furthman did the scenario, and Harold Rosson is chief cameraman.

GEORGE K. ARTHUR, co-star with Karl Dane in M-G-M's excruciatingly funny feature comedies, takes his young women in hand in a somewhat gentle style, as both register alarm. The Arthur-Dane comedies are catching like wildfire everywhere.

The Escape Fox Picture

Virginia Valli is back at the Fox studio and making preparations to start on her next starring production. "The Escape" has been selected as her next story and she is now busy arranging her wardrobe. For a time it was rumored that D. W. Griffith would remake the picture which first served to make Blanche Sweet a screen celebrity. However, now that Fox is to make it, Richard Rosson will direct. He is now busy selecting his cast.

Farrell MacDonald Becomes A Fox Star

J. Farrell MacDonald, Fox player, has been rewarded for his consistently excellent work by being elevated to stardom. He signed his new starring contract last week and it will be of five years' duration.

His first starring vehicle will get under way soon after he completes his present characterization in F. W. Murnau's "Four Devils." Incidentally, he will drop the "J." from his name in future and will be known simply as Farrell MacDonald.

Harry Carr Reminiscences

Harry Carr, author, editor and newspaper columnist, was the principal speaker at the regular monthly meeting of the Catholic Motion Picture Guild of America held at the Hollywood Columbus Club last week. His subject was: "Stories Out of My Newspaper Life." John W. Considine, Jr., president of the guild, presided. Johnny Hines was master of ceremonies. Sally Blane was the hostess.

"Gaucho" Song Ready

George Turner, writer, publicist and composer, has completed a song which he has dedicated to Douglas Fairbank's "The Gaucho." This is called "The Gaucho Moon Song" and Sid Grauman is using it in the presentation of his prologue at the Chinese Theatre. Turner expects the song to be published in time to be available with the general release of the Fairbanks' picture.

DE LACY READY FOR "BIG STUFF"

Robert De Lacy, "ace" director for FBO, has started production on his final Tom Tyler Western. With the completion of this he will no longer be associated with the "horse operas" but will settle down to thoughtful study of next year's program at FBO, which finds him listed to direct four of the biggest specials on that company's 1928 roster.

He will finish his current production a day or two before Christmas and with its final cutting will set about preparing his first story under the new order of things. His recent production, "Red Riders of Canada," convinced F. B. O. officials that De Lacy possesses a subtle sense of direction and a finely attuned appreciation of screen values. He is one of the younger directors in Hollywood.

Christie Comedies Ready for Release

Al Christie, comedy producer, will start the New Year off right by shooting a flock of completed two reelers through Paramount for release. He has one that is rather unique, in that Anne Cornwall is seen as a prize-fighting Miss in "Fighting Fanny." She stages an honest-to-goodness prize fight with Lorraine Eddy. Jack Duffy, Jimmie Harrison and Virginia Sale are also in the cast.

Jimmie Adams is featured in a wild mountain climbing comedy called "Swiss Movements," supported by Doris Dawson, Billy Engle and others.

Bobby Vernon's New Year bow will be made in an architectural frenzy called "Save the Pieces."

Neal Burns is appearing in a new comedy, "Just the Type."

Bill Dooley is starred in "Water Bugs" and Jack Duffy is the small town fire chief in "Long Hose."

★ Studio Row ★

ALICE WHITE has the leading feminine role in "Headlined" with Chester Conklin in Robert Kane's latest production for First National. The original story was from the pen of Ben Hecht.

* * *

ETHEL JACKSON, a little "extra" girl, believes in Santa Claus. As a Christmas present, Irving Thalberg, M-G-M executive, has cast her for an important role in Norma Shearer's latest production. Frank Currier, Polly Moran, Leon Holmes and Lillian Leighton are in the cast.

* * *

REGINALD DENNY and WILLIAM SEITER, director, are back together again. They are to make their ninth Universal comedy, "Be Yourself." Dorothy Gulliver plays the feminine supporting role.

* * *

RALPH DOUGLAS, world's champion parachute jumper, has been signed by the Caddo Company for stunt flying in "Hell's Angeles," with James Hall, Ben Lyon and Greta Nissen.

MARIE DRESSLER has left for New York for the Christmas holidays. She was accompanied by Hedda Hopper.

* * *

WITH THE COMPLETION of "Midnight Madness" for De Mille, Jacqueline Logan will next make "Fire Mountain" for the same company, according to reports.

* * *

NORMAN KERRY and PAULINE STARKE head a strong cast in Universal's screen version of Arthur Somers Roche's "Fallen Angels."

* * *

"THE GEEZER," an original story by Damon Runyon, celebrated newspaper sports authority, goes into production at Universal this week.

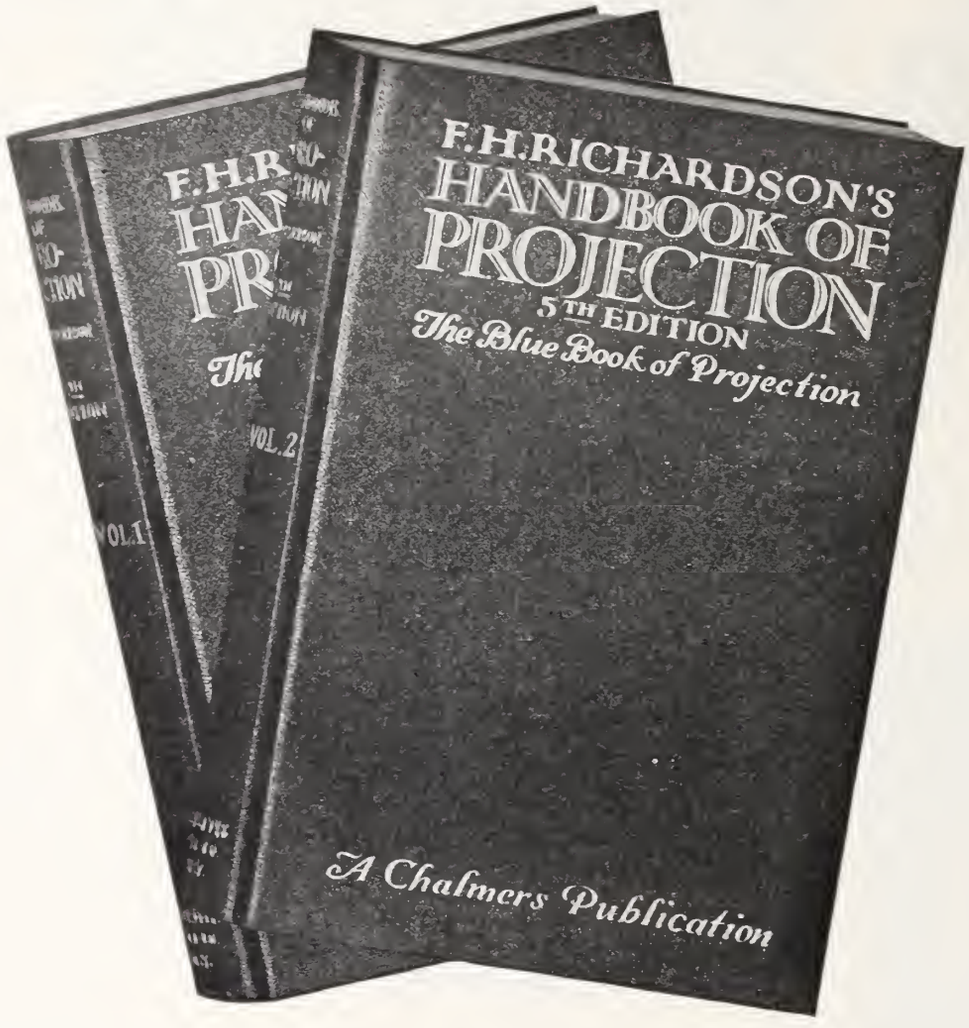
* * *

EDDIE CLAYTON has the juvenile lead in "The Mad Hour," First National production.

* * *

RAYMOND HATTON is back in Hollywood from a short business trip to his Mussel Rock home.

START THE NEW YEAR
R - I - G - H - T



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NOTHING NEW TO THIS. BUT IT ALWAYS BRINGS THE COIN

Tom Roberts used the bannered trolley for "What Price Glory", at the Ritz theatre, Mansfield, Ohio. Window cards in each window helped the announcement, but don't forget the face cutouts.

A department of practical exhibitor helps, Established September 23, 1911 by EPES W. SARGENT and continuously conducted by him for more than sixteen years. These are not stunts for certain pictures, but for certain types of pictures. Apply the ideas to your own problems.

MAKE '28 Show Big GROSSES

IN a week or two you probably will sit down and take stock of 1927. Probably you will find that the year does not well stand comparison with 1926; for radical changes and advanced rentals, not compensated by advanced admissions, will probably show a drop in the net gains.

What are you going to do about it? Doubtless you will feel that something must be done. You can't materially cut your rentals, so you must increase your receipts.

Gift enterprises will prove of no permanent value. It may help for a time, but at best the idea is a makeshift, and when the novelty wears off, your position is worse than it was, since you must continue the gifts to maintain an average business, or discontinue them and suffer a further drop.

IN some sections the double bill and even the triple feature program have been resorted to. Generally this is worse than the gift enterprises. The average public can absorb just about so much entertainment. They may come in added numbers for a time, but in the end they will suffer from mental indigestion.

Moreover you cannot afford to offer two big attractions. You will have to slide on one, and the poorer picture will detract from the enjoyment of the better offering.

The double program inevitably leads you into a deeper pit, and yet it will be difficult to drop one feature without lowering your admission prices.

If you have to do something to make your show more attractive, don't resort to double features and long shows.

Play for a better matinee business, for one thing. Don't argue that you can't get them in in the afternoon. It can be done, even in the small towns.

IT may take a little hard work to develop the matinees, but you can swing it. Make your afternoon performances more attractive than the night shows. Go in for trick instrumental solo numbers. Drive on the idea that the theatre makes a good ending for a shopping trip. Perhaps in a neighborhood house you can get the merchants to unite in a drive to shop locally instead of going "downtown." In a small town you can coax the women in from the suburbs. They will give you space in the store ads, realizing that it may help them.

For the evening shows make your programs sound more attractive. You may not have to change your program; just make it sound better. Play up the comedy and the news reel with talk in your advertising. Don't just dismiss them with "other features." Tell what they are. Sell them individually.

OFTEN it will pay better to use institutional advertising, at any rate for a time. Change from display to the open letter style, and mention your features alluringly, but casually; not as the offering, but merely as a sample of what you offer every day.

Don't put ninety per cent. of your space and energy into selling fifty per cent. of your program. Sell it proportionately.

No matter what your business is, if it is short of absolute capacity, you can make it better. You can make your offerings sound better, you can make your house look more attractive, you can make your advertising more convincing, and you can make 1928 show a gain over not only 1927, but the fatter years than have gone before.

You can't do it sitting still. It takes deep thought and hard work, and the harder you work, the more you'll make.

One Exception

With most of the so-called Broadway houses trusting almost wholly to newspaper work and explaining that Broadway is too big for ballyhoo work, Tom Gorman, of the famous old Hippodrome, is a notable exception. He believes in lobby ballys, prams, or anything else that will help mop up — and he mops.

F'rinstance, he used an automobile airplane on F. B. O.'s The Harvester, and cleaned with a picture that the wise ones said would have no big city appeal whatever. Gorman has a set of B. O. figures to prove to the contrary, but he sold instead of announced.

Ran a Contest

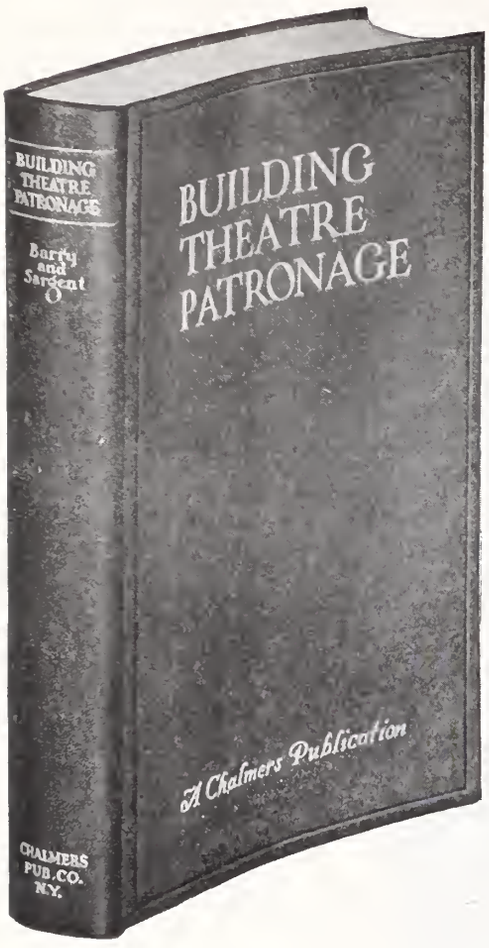
J. L. J. Gray, of the Pearce theatre, Port Arthur, Texas, reports fine results on a recent Most Popular Girl Contest.

He obtained a scholarship valued at $150 from the local business college and offered it to the most popular girl. Each admission was good for 1,000 votes, and to get it started, Mr. Gray made a canvas of the stores and factories, presenting each girl who expressed a desire to enter with a thousand votes as a starter.

The actual voting covered a three week period and held business up in increasing volume.

The value of this style of stunt is that you don't have to keep it up. You can run it and drop it without people feeling that they are being deprived of something. You can't do that with a gift enterprise.

Parked Wingless Plane at Theatre Cub



SAYS IT WORKS

John J. Scanlon, of the Palace theatre, Torrington, Conn., was one of the first to purchase a copy of Building Theatre Patronage.

One of the first ideas he adopted was the usher report system, and his ushers are kicking in with a lot of ideas that are really worth while — things that a manager himself never comes in contact with.

He writes: "Building Theatre Patronage comes in handy in more ways than one, when you come to think of all the things that can be used out of the book. The foregoing is just one instance."

Scanlon is no novice. He came up from the ranks and he learned the game from actual, practical experience, but he knows that he does not know as much as the several hundred exhibitor who contributed, and he's willing to learn. Several of this own ideas are in the book, for that matter.

Get a copy and you'll be pleasantly surprised. It's worth five dollars just to be reminded of the things you've forgotten — to have them, neatly arranged, ready at a moment's notice.

It's $5 at your supply house or $5.20 if mailed.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The big eye and ear presentation the week "The Gorilla" was thrilling them on the screen, was programmed as "The Jazz Carnival" and offered a big array of talent with plenty of music and dancing. It has been discovered that the Brooklyn public likes these acts as well as they do anywhere in the country, and thus it is good business judgment to give them plenty.

The whole show took up an even 2 hours, with "The Gorilla" using up 1 hour and 15 minutes of this. There was only one other attraction on the screen, this being the Topical Review, which ran 7 minutes. The remaining 4 presentations were of a musical type, requiring 38 minutes altogether.

The house orchestra started off each of the de luxe shows with the overture from "William Tell." This was interpreted in scenic and lighting effects showing the approaching storm, the storm itself and afterward the calm with the rainbow in the sky, etc. This overture required 11 minutes. Lighting appeared as follows: amber ceiling spots, blue borders, and blue side strips; bridges amber floods in full, dome amber floor on orchestra; all white at finish.

Following the Topical Review came "The Jazz Carnival" in full stage, the carnival effects being attained by varicolored streamers, balloons and lanterns hung from the flies. The back drop was llama cloth upon which were thrown various lights as the act progressed. The routine was the following, with the whole incident taking 20 minutes. The opening number was "Annabelle Lee" by the Ensemble. Bridges flesh pink floods and 2 violet floods from dome. Kimm and Ross, made up as convicts, followed with an eccentric dance. Stake black out, bridges off, white spot on dancers from dome. Next came Restivo, whistler and accordionist. Bridges deep blue floods; lemon spot from dome on artist; white at finish. The Mark Strand Dancing Girls (10) then came on for a toe dance. Stage black out again; bridges and dome lemon floods, head light. Then followed Charles Jolley, tenor, who sang, "One Little Dream of Love." Light blue borders on stage, deep blue borders and light blue box lamps; amber spot on singer from the dome. Veronica, toe dancer, was the next to the last number, closing with the Ensemble on the stage.

Next came three violins from the orchestra who stepped out to the apron of the big stage and played Drdla's "Souvenir," as arranged by Willy Stahl, conductor of the orchestra. The stage was black and 3 amber spots, one on each musician, was thrown on each violin as he played each part of the arrangement. Toward the finish with all 3 violins playing at once the trio was flooded. This presentation took up 4 minutes.

Just preceding the feature photoplay came the atmospheric prologue which was done by Carlo & Norman. The man of this team was in gorilla costume and did a fantastic dance with his female partner. Three minutes was used for this with the opening title of "The Gorilla" fading right into the act.

Pull Helped

Out in Greely, Col., C. T. Perrin, of the Sterling theatre, got a plane to come all the way from Denver to drop his throwaways on Now We're In the Air.

Perrin knew the "right" man and a pass for thirty days covered the entire cost. The pilot billed four towns with 3,000 heralds and 100 passes, most of the passes being from one to three paid admissions.

Coming Down

Effigies of Beery and Hatton with an old umbrella as a parachute was the stunt used by J. L. Cartwright for Now We're In the Air at the Capitol theatre, Macon, Ga.

The dummies were suspended from the roof of the theatre with one carrying a banner lettered with the title and the other with the star names. The umbrella was what caught the crowd.

Hailed the Hellos

J. L. J. Gray, of the Pearce theatre, Port Arthur, Texas, gave tickets to all the telephone girls that they might see Colleen Moore in Orchids and Ermine. It not only got press work, but the girls went back to their boards and bragged up the show.

Parked a Plane

Parking a wingless plane at the theatre curb was one way to put over Now We're in the Air. It was done dy L. E. Davidson of the Princess Theatre, Sioux City, Ia. As the plane was a long as three autos, it was necessary to obtain a permit from the authorities.

Passes on parachutes and a human fly were two other help ideas.

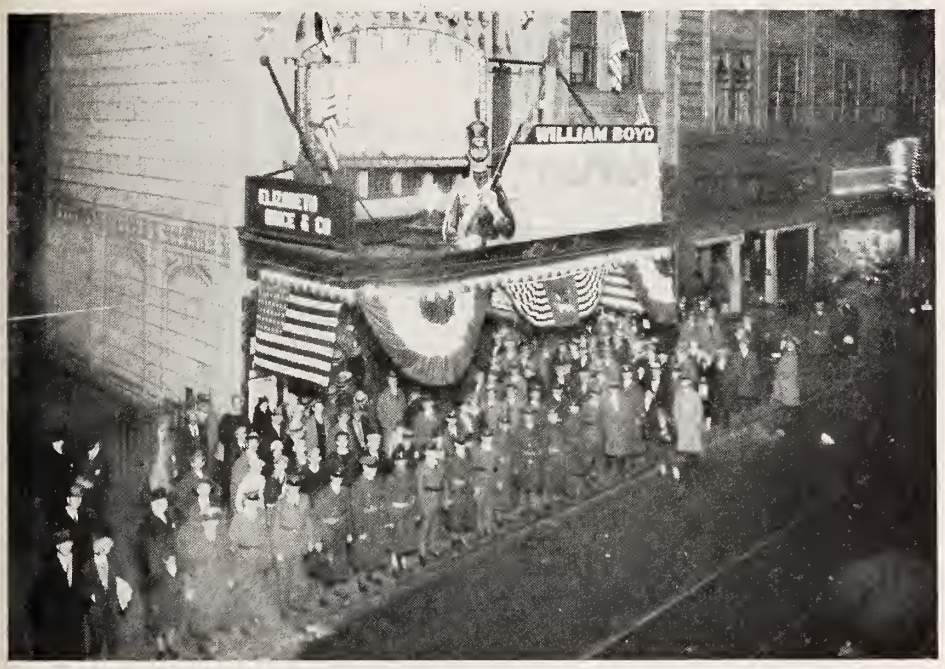
Long Distance

Among his other stunts on Now We're In the Air, H. L. Jordan, of the Strand theatre, Anderson, S. C., played Lucky Lindy on the phonograph continuously from one to eleven for the two days of the run. The cashier and doorman are doing as well as can be expected. But it helped get business.

Chene Got Busy

H. A. Chenoweth, of the Bijou theatre, Uxbridge, Mass., gave a benefit for the flood sufferers with the sanction of the Red Cross. Chene gave a benefit for the Mississippi flood sufferers and points out that this time it is nearer home.

Here's An Actual Milkman's Matinee



ARMY RECRUITERS HELPED DRESS PARADE IN PROVIDENCE

The entire recruiting staff turned out to help Foster Lardner put over the Pathe West Point feature at the Albee Theatr. The band from Fort Adams played in the lobby. Maybe you can't see them, but perhaps you can hear them.

A Good Organ

The Crystal theatre, Ottawa, Kans., is getting out a very profitable eight page house organ each week. It is nothing elaborate, but it carries ample reading matter and with a circulation of 3,000 gets enough outside advertising to make it self supporting. If you yant to get hold of a good cheap model, send a stamp to the Crystal. What we particularly like about it is that the editor does not smear the program over all eight pages. What we don't like about it is that the programed days are not dated. It's always better to say "Thursday, December 1" than just Thursday. There is only one December 1 and 52 Thursdays. Get the idea?

Needs a Flash

Adapting the Amos idea, T. R. Earl, of the Imperial theatre, Asheville, N. C., used a shadow hand on The Cat and the Canary. A spot threw the shadow on a cage containing a good singer. It would have been even more efffective with a flasher As it was the singing bird got attention that was passed on to the picture.

Made an Isabel

Isabel, you may recall, is the name of Chester Conklin's pet locomotive in Tell It to Sweeney. N. Prage made an Isabel for the lobby of the Hippodrome theatre, Fort Worth, Texas. The boiler was an old metal oil drum, the cylinders were from old cans, the cab from old scraps of compo board, and a joint of stovepipe was the stack. Cigarette stubs, incense and punk were variously used for smoke. A cord running to the box office was used to ring the bell, which was a cowbell and not the regulation engine bell, though sometimes you can borrow one of these.

For Magic Flame

Emil Bernstecker, of the Lyric theatre, Jackson, Tenn., used two candles on the marquise for The Magic Flame. These were made of compo board, six feet tall and eighteen inches across, with tongues of flame, done in flame colored bulbs. These flanked a cutout from the 24-sheet with the title on either side in yellow letters edged in red flame, red, yellow and flame colored lamps being used.

Displayed for a full week in advance, the marquise did most of the selling.

Confederates and Vets Enjoyed the Big Parade

Both World War veterans and old soldiers of the Confederacy were invited to be the guests of the management when The Big Parade opened at the Strand theatre, New Orleans. Manager Marian Farrera got the Item to sponsor the invitations, and this helped to get four large busses, bannered, to bring the men from Algiers, across the river from the city. They were met on the New Orleans side of the ferry by the Public Service Band and escorted to the theatre, led by motorcycle police.

The lobby had been lavishly decorted with flowers, supplied by a local florist, and at the conclusion of the party these were loaded in the busses and sent to those whose infirmities prevented their attendance. The stunt cost the theatre nothing but the seats.

At the commencement of the second week an orthophonic phonograph and loud speaker were used on the marquise to play the theme song and other appropriate music and a large piece of ordnance was parked at the curb, with rifles and tin hats in the lobby itself.

Overseas caps were given the newsboys, and a heavy poster and tack card campaign helped to get them in.

A Real Teaser

When he came to play the Fox picture at the Rex theatre, Spartanburg, S.C., went into teh classified ads with "Two Girls Wante.!"

The newspaper didn't think so much of the idea as bunches of girls called or phoned to ask where they were wanted. Sprinkle three or four of these three-word ads in the classified section and see what happens in your town. It worked for Mc Koy.

FOR YEARS WE'VE KIDDED ABOUT MILKMEN'S MATINEES

Here's a real one. There is a comedy milkman in "The Cat and the Canary" and the Criterion, Los Angeles, invited the milkmen to attend a special performance. It made a lot of talk and help to get fresh interest for the picture.

Sold Both Big War Pictures to Good Returns

Sold Two War Features With Heavy Exploitation

Most managers figure on getting in some money with What Price Glory or The Big Parade, but H. J. Graybill, of the Capitol theatre, Bellaire, Ohio, had them both and made the average circus look like a funeral with his heavy exploitation.

He had Glory first and tied up the Legion with a percentage offer. The Legion had just launched a fife and drum corps and the boys were rarin' to show off their new uniforms, so Mr. Graybill arranged with the Cleveland exchange to have the films delivered by a special messenger arriving on an evening train, and planned a reception.

The Legion, led by its field music, paraded the business streets with signs explaining that they were on their way to receive the films. While waiting for the train to come in they gave a concert that brought about 3,000 down to the depot. Then the train came in and the films and messenger were loaded into a police car for the parade back to the theatre, where the cans were ceremoniously turned over to Mr. Graybill, while the band played some more.

For a lobby show he used a scene in France: a ruined chateau with the shells bursting in air. The same backing was painted with another scene for The Big Parade, and with red flashers back of the shell bursts. The crowds came to a dead stop in front of the device.

The Legion assisted in the Parade exploitation, though without the reception, since that would have been stale, and both pictures brought enormous business in a section where the coal strike has smashed business badly.

AN EXCEPTIONAL SHADOW BOX ON THE BIG PARADE

H. J. Graybill used this in his Capitol theatre, Bellaire, Ohio. The three shellbursts are translucent and are backed by red flashers. From 10 to 46 persons were anchored in front of the display all the time — at least 46 was the highest counted.

Costume Party

To help Tom Mix in The Circus Ace at the Rialto theatre, Chattanooga, W. F. Brock staged a special showing to which all children in circus costume were admitted free. He got a few circus riders and several hundred clowns to supplement his own clown perambulator.

Spread the Stills

Instead of using a still frame on Underworld, Emil Bernstecker, of the Lyric theatre, Jackson, Tenn., used a title board. On a sheet of compo board, 10 inches by 3 feet, he lettered about twenty short titles such as "Bull Weed," "Bull's Girl" and "The Betrayal." Ribbons ran from this board to the appropriate stills at various points on the lobby wall.

It made a good flash and most persons stopped until they had traced all twenty stills. By that time they were pretty well sold.

He also made a composite board for Bancroft, clipping old lithographs to show his other characters.

THEY USED PRETTY MUCH EVERYTHING DOWN IN NASHVILLE

This is the front of the Knickerbocker theatre, all dressed up for Ken Maynard in "The Land Beyond the Law." They seem to have used everything but the 24-sheet, but they ran out of space before they came to that.

Encored Rob

Because practically the entire student body of the High School, Augusta, Ga., petitioned Frank J. Miller to bring back Robin Hood, he booked it into the Modjeska. He not only sold the schools, but he thriftily sold two Saturday morning performances to a dealer handling the Robin Hood shoes. The store gave out the tickets and ran off a double show, with child entertainers.

A Fox Accessory

Something new in 14 x 17 cards has been prepared by Fox for Ted McNamara and Sammy Cohen in the shape of brilliantly colored cards which are not tied to any picture, but simply advertise the comedians in semi-cartoon style. They make a tremendous flash; more pronounced than the usual card of this style, and yet are held at the same price. It is one of the best exploitation investments offered.

Walter McDowell Produces a Nice Att Type Ad

Crazy Quilt Style is not Commendable Display

You have no difficulty in getting the idea that Lon Chaney is to be seen in Mockery at the Valentine Theatre, Toledo, but if you get the idea that it must be good, it is because you know Chaney and not because you are impressed by this rather large display; a three tens.

NOT WELL DONE

Sometimes the Valentine turns out an advertisement that is something to rejoice over, but it is just as apt to go to the other extreme and turn out something remarkably poor. You can figure this one for yourself, remembering that in a reduced size the hand lettering does not look as sprawling as it does in the original six inch width. The artist seems to have lettered in the star and title and then have gone over the space to fill in every possible chink. Apparently he thinks white space a crime, for he has left none in his design. The only thing he has done has been to make the letters small, so that the star and title do come through. Even the signature is mussed up, but to paraphrase the Lon Chaney gag, if the Toledo reader sees something he can't quite make out, he figures it's the Valentine. This space belongs in the chamber of horrors.

Unusually Good Disply For Baltimore Theatre

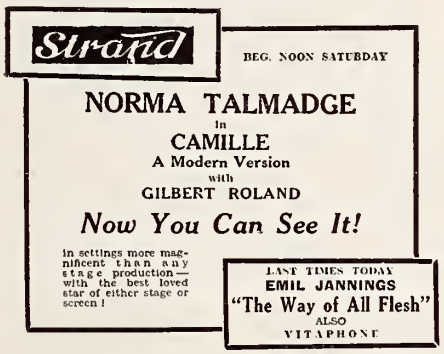
The Baltimore Sun has one of the best displayed theatre ad pages in the country, but of course it can do only what the theatres require, and cannot dictate style. It can only do the best it can with what is given. One trouble with Baltimore is that they mostly run to the same style of layout in which the space is deeper than it is wide. For this reason the Century Theatre's space on The Fair Co-Ed is given unusual prominence through shape. It is a four and a half over four columns, no more expensive than a three sixes, but better because it is different.

With the cut taking a little more than a column of the width, there is still room for an excellent type display, in which a minimum of hand lettering gives a maximum of result. There is only one selling line, "collegiate, right down to the last rolled stocking," but that is a real seller, and the reference to George Ade tells the rest.

Most of the space is given the supporting show, and this is thrown across the space in a triple column with a couple of over-all lines to break the monotony. It's good typesetting even for Baltimore, and we'll back Baltimore against the field most of the time.

This Simple Design Is Very Effective Layout

Walter McDowell sends in a very effective display for the Strand Theatre, Syracuse, that uses only a little more than a two threes. It can be done with straight rule work and will give better results than a large space less cleverly planned. We think that Mr. McDowell is getting in Cliff Lewis' class in the matter of layout.



A NEAT LAYOUT

The chief element of value in this layout is the fact that having a small space, Mr. McDowell does not try to make up for the smallness of the space with the bigness of his letters. Instead of emphasizing the lack of size by crowding in the largest possible type faces, he holds the letters down to a size that looks large in the space in which they appear.

Just let that sink in. They look large in the space in which they appear.

Use that same letter in five tens and it would look small and unimportant, but in a net space of less than three by four inches, this twelve point letter looks larger than an eighteen would. If you can teach your own compositors that elemental idea in display, you can save money in your spaces and still get the same display. There is only one break, and this merely emphasizes the rule. That "Now you can see it", is too large for the rest. It should have been held down by at least six points, for as it stands is overshadows the star and play.

For a little while McDowell was worshiping strange gods and packing his spaces too full. We are glad to see him get back to his own good stride.

This Humorous Design Should Prove a Seller

We don't know that Laura La Plante climbs down a ladder in Silk Stockings, but we do know that the ladder sketch used on

All the World Loves a Lover ... Except ...
His Wife When He Comes Home With
—SILK STOCKINGS—In His Pockets!
NEW
Whitehurst Theatre
CARL LAEMMLE presents
A WESLEY RUGGLES Production
LAURA LA PLANTE
IN
SILK STOCKINGS
with RUTH HARLAN and John Harron from Cyril Harcourt's play
A UNIVERSAL PICTURE
A WHIMSICAL COMEDY FRESH AND AS INVIGORATING AS THE OCEAN BREEZES—AND TWICE AS BREEZY!
She got a divorce and didn't know what to do with it! Then she took it back and traded it for a marriage license!
—Stage Attraction—
EDITH DAVIS . . . BURR DWAN
In a Gorgeous Revue
"A STUDIO ROMANCE."
EXTRA SPECIAL!
HAM HAMILTON
IN HIS LATEST SCREAM
"AT EASE"

this title by the New Theatre, Baltimore, and evidently taken from the press book, will sell more tickets than the type explanation that the silk stockings are found in the pocket of a married man.

LOEW'S AND UNITED ARTISTS'
CENTURY
Lexington St., West of Charles—Continuous 11 to 11
Beginning Monday, October 24
MARION DAVIES
IN
"THE FAIR CO-ED"
With JOHN MACK BROWN
Collegiate! Right Down to the Last Rolled Stocking
From the story by Geo. Ade. A Sam Wood Production. A Metro-Goldwyn-Mayer Picture.
A COLORFUL COLLEGIATE REVUE ON THE CENTURY STAGE
TOMMY CHRISTIAN AND HIS COLLEGIATE ORCHESTRA
THE PONCE SISTERS
Song Birds of the Campus
EIGHT CO-EDS
in Student Struts
CARDELL TWINS
Sorority Steppers
BURNS & FORAN in THEIR FAMOUS FOOTBALL DANCE
HAROLD RAMSAY
at the Wurlitzer
A SURROUNDING PRO-GRAM of SPECIALTIES
GEO. WILD Conducting
Century Grand Orchestra
De Luxe Performances at 1.30, 3.30, 7.30 and 9.30 P. M.
AT THESE POPULAR LOEW PRICES
11 To 12.30—25c
12.30 To 5—35c
5 To Closing—40c—60c
Excepting Saturdays and Holidays.
Special Morning Price—All Seats—25c

A NICELY SET DISPLAY IN A SHAPELY DIMENSION

Boosting Business Through LIBRARY CO-OPERATION

A practical help to exhibitors who appreciate the value of Libraries aid

By
Ina Brevoort Roberts

Sorrell and Son

CO-OPERATION with this film offers an illustration of the facts stated in the foregoing paragraphs.

Let us begin with the "Sorrell and Son" bookmark issued by the Cleveland Public Library. It was at first thought that the request for this bookmark must be refused because of a lack of sufficient connecting books. However, the library editor, Mrs. Julia Harron, after seen a screening of the picture, started, with the assistance of the various divisions, to digging for book connections as a miner digs for gold. When both film and book warrant it, she never spares time nor effort in this direction.

The "Sorrell and Son" bookmark begins, as most bookmarks do, with a quotation. The apt quotation is the heart of a book list; it supplies the touch of sentiment which improves everything; it is also the ribbon that binds the connecting books together.

Sub-heads too are important. In this bookmark we first have "Good Fathers in Fiction." The books under this are all novels, of course. Then comes "Real Fathers and Sons," all biography. After these, "The Job of Being a Dad." Some of the books listed here are classified as psychology and some are in the Literature Division, which houses essays, poetry, and plays.

Some bookshops may be willing to feature some of the books other than the novel and some might also put up stills and book jackets of the connecting books in their circulating libraries.

By including books and their jackets from the public library, the exhibitor may be able to induce shops that sell boys' clothing to put in "Sorrell and Son" window displays. Banks could place window displays that emphasize "The Job of Being a Dad" as related to setting a good example in the matter of a savings account.

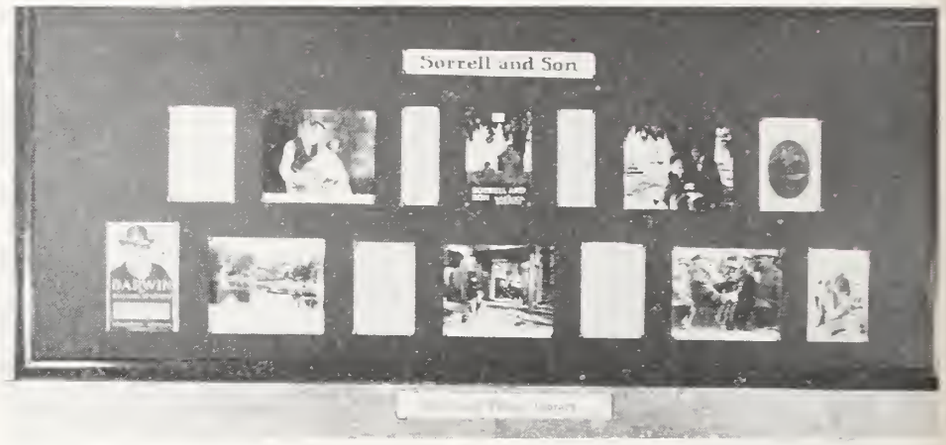
In addition to issuing a "Sorrell and Son" bookmark the Cleveland Library arranged exhibits of stills and book jackets in its Fiction Division, using stills B39 and Pub. 28. The Literature Division posted stills B134, 107 and B10. Another exhibit placed on a large bulletin board in one of the corridors, featured stills Pub. 19, B45L, 124L, B39 and AL.

The books are:

Good Fathers in Fiction: Deeping, Sorrell and Son; Broun, The Boy Grew Older; Ewald, My Little Boy; Irwin, Gideon; Tchekhov, At Home, in His "The Duel," and other stories.

Some Real Fathers and Sons: Bradford, Darwin; Bradford, Dwight L. Moody; Gosse, Father and Son; Grant, In the Days of My Father, General Grant; Roosevelt, Letters to His Children; Whipple, Tad Lincoln, a True Story.

The Job of Being a Dad: Bergengren, This Is a Father, in His "Seven Ages of Man;" Cheley, The Job of Being a Dad; Crawley, Reveries of a Father; Downey, Father's First Two Years; Drury, Fathers and Sons; Guest, My Job as a Father.



ANOTHER EXAMPLE OF THE NEW BOOK JACKET IDEA FOR LIBRARIES
Mrs. Roberts planned this display on "Sorrel and Son," using jackets of related reading the library desired to move, rather than advertising for the book itself, not enough copies of which are available for distribution. Show this picture to your local librarian. It's the last word.

Stories, bookmarks and photographs of film co-operation used in other libraries will be welcomed for use on this page. These should be sent to Mrs. Ina Roberts, 1931 East 79 Street, Cleveland, Ohio.

Les Miserables

No bookmark for "Les Miserables" was distributed in Cleveland in connection with the showing of the film at The Hippodrome but a request came from the New York office of Universal asking the Cleveland Public Library prepare a bookmark on "Les Miserables" to be used in connection with publicity throughout the country. A copy of this bookmark is given below. The Fiction Division, on its winged frame, featured three stills and book jackets of the Victor Hugo novel from which the picture was made: "Suspense" by Joseph Conrad, "Victor Hugo—The Man and the Poet" by William E. Giese, "Historic Paris" by Jetta S. Wolff, and "Louis XVII" by J. Lucas Dubreton.

The Foreign Literature Division also featured stills with the announcement that the Library carries the Victor Hugo novel in Arabic, Armenian, Finnish, French, German, Greek, Italian and Roumanian as well as in English.

LES MISERABLES

Some Reading Suggested By
The Photoplay
Ask for the Books at the

PUBLIC LIBRARY

The Period in Fiction — Hugo, Les Miserables; Conrad, Suspense; Doyle, The Great Shadow; Erckmann-Chatrain, Waterloo.

The France of Les Miserables, 1815-1832 — Bainville, The restoration and The second republic, in his "History of France;" Lucas-Dubreton, Louis XVII.

Hugo, Novelist, Man and Moralist — Duclaux, Victor Hugo; Haggard, Victor Hugo in "Work and love;" Hillis, Victor Hugo's Les Miserables in "Great Books as life teachers;" Powys, Victor Hugo in "Suspended Judgment;" Stevenson, Victor Hugo's romances in "Familiar studies of men and books."

Hugo's Paris — Martin & Martin, The Paris of Victor Hugo in "The stories of Paris;" Maurice, The Paris of Victor Hugo in "Paris of the novelists;" Wolff, Historic Paris.

Printed by courtesy of
Universal Pictures Corporation
Presenting
LES MISERABLES
at
Week of

THIS department will, from week to week, endeavor to help both exhibitors and libraries to establish, maintain and improve film co-operation. Inquiries will be answered on this page or, when this is not possible, by mail, if a stamped, addressed envelope is enclosed.

Send your problems to Mrs. Roberts

Straight from the Shoulder Reports

Exhibitor Information Direct from the Box Office to you

Edited by A. Van Buren Powell

F B O

HOOK AND LADDER NO. 9. Stars, Cornelius Keefe, Edward Hearn, and Dione Ellis. Altho the title suggests the central action in the fire scenes, the love story absorbs and holds the audience's interest. This is not a special by any means, but up to the average program picture. Ben Eskind, New Kentucky Theatre, Madisonville, Kentucky.

HANDS ACROSS THE BORDER. Star, Fred Thomson. Fairly good Western, not as good as most of his pictures and didn't take as well either. Too much love and dramatics for a Western. Tone, good. Sunday and special, no. Appeal, seventy per cent. Rural class town of 300. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

LONE HAND SAUNDERS. Star, Fred Thomson. A very entertaining picture. Will please the kids one hundred per cent. If you want a picture with thrills this will please. Had a nice house on this one. Tone, good. Sunday and special, no. Appeal, ninety per cent. Farming class town of 800. Admission 15-25, 20-35 for specials. Ray P. Murphy, Old Trail Theatre (300 seats), Hebron, Ohio. Previous reports: good 3.

PAINTED PONIES. Star, Hoot Gibson. One that will make money for any house. Tone, good. Sunday, yes. Not a special. Appeal, ninety per cent. Town of 350. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

OUTLAW DOG, THE. Star, Ranger (dog). Another fine picture with Ranger doing his part in a remarkable manner. Played two nights to fair houses and made some good money. Think it pleased all my patrons. Tone, good. Sunday, yes. Not a special. Appeal, one hundred per cent. eGneral class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

RANGER OF THE NORTH. Star, Ranger (dog). A good Northern picture. Made a little money at box-office. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town of 350. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas. Previous reports.

SONORA KID. Star, Tom Tyler. A very good one of Tyler's, but not as good as others as it lacked the kid and the pony. Played this to a fair Saturday night crowd and made a little money. Think it pleased the majority. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma. Previous reports: poor 1.

TARZAN AND THE GOLDEN LION. Featured cast. An entertaining picture different from usual run. We have seen dog pictures, horse pictures, but our first lion star picture. Did a good business. Six reels. Tone, okay. Sunday and special, no. Appeal, eighty per cent. Farming class town of 800. Admission 10-25, special 20-35. Ray P. Murphy, Old Trail Theatre (300 seats), Hebron, Ohio. Previous reports: good 3, fair 1.

TOM AND HIS PALS. Star, Tom Tyler. This fellow makes good Westerns, but he doesn't seem to go good for me. Tone, good. Sunday, yes. Not a special. Fair appeal. Working class city of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio. Previous reports, good 1.

First National

AFFAIR OF THE FOLLIES. Star, Billie Dove. A nice little program picture that went over fine and pleased the majority. Played two nights to fair houses and came out a little ahead. Tone, fair. Sunday and special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma. Previous reports: good 1, fair 1.

CONVOY. Stars, Dorothy Mackail and Lowell Sherman. An excellent picture from an educational standpoint and enough action and thrills mixed with the drama to make a good evening's entertainment. Play it. I secured through the courtesy of the Navy Recruiting Service at Salt Lake a supporting Navy short subject. Rural class town of 300. Admission 25 50. L. L. Like, Dreamland Theatre, Drummond. Montana.

DON DARE DEVIL. Star, Ken Maynard. One of the best Westerns that I have ever seen this star in, and a real picture. Good enough for anybody. Tone and appeal, good. Sunday and special, yes. Working class town of 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

DROP KICK. Star, Richard Barthelmess. This is a fine picture and Barthelmess is perfectly cast in this college football here. Did a good business and pleased every one, so what more could an exhibitor expect? Special, yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DROP KICK. Star, Richard Barthelmess. If you expect to see much football in this picture you will be disappointed, but, as a whole, a pretty good show. Tone, okay. Sunday, yes. Not a special. Fair appeal. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

FOR THE LOVE OF MIKE. Star, Beny Lyon. Played this one week after playing that lemon, "High Hat" and attendance was poor. This is an honest-to-goodness piece of entertainment and it pleased a small crowd one hundred per cent. If First National will hold Benny Lyon to good features like this he will soon be a good drawing card. That is, if they don't make another slip like "High Hat." Tone, fine. Sunday, yes. Appeal, one hundred per-cent. General class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIGH HAT. Star, Ben Lyon. Just a fair program picture and didn't draw here. Played two nights to very small houses and took in about enough to pay film rental. Pleased about fifty per cent. Fair tone. Sunday and special, no. Appeal, fifty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma. Previous reports: good 1, poor 1.

LONG PANTS. Star, Harry Langdon. A knock-out comedy drama that pleased, but failed to draw for me. Langdon pleases them all but will not draw at my box-office. Not a special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAKING OF O'MALLEY. Star, Milton Sills. Old picture but a very good one. Plenty of action to suit the western fans and heart throbs for the melancholy. Very good picture in eight reels. Tone, good, appeal 90 per cent. Sunday, special, yes. Draw rural class, town 300. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

RED RAIDERS. Star, Ken Maynard. Why do they have to put Indians in Westerns nowadays. They sure don't go as good as straight Westerns. Tone, okay. Not a special and not suitable for Sundays. Fair appeal. Town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SEE YOU IN JAIL. Featured cast. An excellent little program attraction that will please your average audience. Not a special. L. O. Davis, Virginia Theatre, Hazard, Kentucky. Previous reports: good 1.

SEE YOU IN JAIL. Star, Jack Mulhall. A very good program picture and pleased the few we got out to see it. Played two nights to small houses, but came out a little ahead. Buy it as it will stand up very well for two nights. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

SYNCOPATING SUE. Star, Corinne Griffith A right entertaining little picture and as this star is popular it did a very nice business here. Tone, okay. Not a special. Good appeal. All class town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

VENUS OF VENICE. Star, Constance Talmadge. Looked to me like a fairly picture, but like all Talmadge pictures here, it failed to click at the box-office. Tone, okay. Sunday, okay. Not a special. Average appeal. All classes town of 5000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WHITE PANTS WILLIE. Star, Johnny Hines. Pretty good for a Johnny Hines. He seems to be popular elsewhere, but my people just refuse to fall for him. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 5,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Fraham, Texas.

WHITE PANTS WILLIE. Star, Johnny Hines.

Between Ourselves

A get-together place where we can talk things over

FOLKS, here's something new, devised to help you in using these reports. It takes more work at this end, but that's just gravy for the chap who collates the dependable tips you send. Anything to make your work easier, your picture choice more simple and accurate.

The stunt is this: under each report, if there have been previous tips on that picture, you will find listed the number of previous reports that said the picture was good, or fair, or poor.

In making this listing for you my way is to study the previous reports, if everything is in favor of the picture the listing is "Good." If nothing is in favor, the listing is "Poor." If the exhibitor has said it was a fair picture, or his report was neither fully favorable nor entirely against box office, the listing is "Fair." Where my choice of listing would leave a doubt you will find enough quoted from the report to make the reason clear, as, a good picture might be reported but not good for a small town; that would be listed "Good" with a note "Big city." Hope it clicks with you.

VAN.

One of the best pictures I have played for a long time. Pleased ninety-five percent. Ira Stonebraker, Allen Theatre, Allen, Kansas.

Fox

COLLEEN. Star, Madge Bellamy. Starts in Ireland and winds up in America. Race horse story that was better than usual run of this type as there was a rich sprinkling of humor. The spontaneous Irish kind that kept the seat fillers in an uproar. McNamara and Cohen supplied most of the fun. Good photography. Tone, okay. Sunday, yes, here. Not a special. Good appeal. General class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DESERT VALLEY. Star, Buck Jones. Fine Western that was almost ruined by a couple of poor cuts in the film. Good humor and lots of action. Tone, okay. Sunday, okay. Not a special. Plenty of appeal. General class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MONKEY TALKS, THE. Featured cast. Pretty good. Supposed to have been taken in French settings with American actors except one and he was good as the monkey. Tone, good. Sunday, yes. Not a special. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California. Previous reports: good 1 (no draw).

WHAT PRICE GLORY. Featured cast. Only superlatives can describe this. Has comedy, action, heart interest, love, in fact everything. Did capacity business with everyone pleased. A picture everyone should run. A. M. Rosenbloom, Palace Theatre (850 seats), Rankin, Pennsylvania.

WHISPERING SAGE. Star, Buck Jones. The usual run of Western; better than some, but not his best. Tone and appeal, good. Sunday, yes. Not a special. Small town class and farmers town of 600. Admission 10-30. H. N. Batchelder, Galt Theatre (175 seats), Galt, California. Previous report: good 1.

Metro-Goldwyn

ANNIE LAURIE. Stars, Lillian Gish and Norman Kerry. It's different, and a dandy picture. Raised prices and made some money. Tone, okay. Sunday and special, yes. Appeal, ninety per cent. Farming class town of 800. Admission 15-25, special 20-35. Ray P. Murphy, Old Trail Theatre (300 seats), Hebron, Ohio.

BEN HUR. Star, Ramon Novarro. This is without question one of the greatest of them all and truly deserves all the exploitation that any exhibitor can give it. It did an excellent business with me and as it is sold on a fifty-fifty basis Metro got most of it, but I did not feel bad about this for it is such a masterful picture that they deserve a big return on such productions. Go the limit and you will never regret it on this one. Tone, fine. Sunday and special, yes. Appeal, one hundred per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky. Previous reports, good 2.

BEN HUR. Star, Ramon Novarro. I ran this picture for three days. If I had paid half the rental and only had it two days would have made money. No more accommodations or collections for the companies unless I get paid for it. Back your experience and judgment of your own town against all others. Tone, okay. Sunday and special, yes. Appeal, seventy-five percent. College town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre, Oxford, Mississipi.

CALIFORNIA. Star, Tim McCoy. Here is a fine picture. Metro sure put the stuff in their pictures. "California" has plenty of action and McCoy did some fine work. Tone, very good. Sunday, okay. Not a special. Appeal, eighty per cent. Farming class town of 800. Admission 15-25, special 20-35. Ray P. Murphy, Old Trail Theatre (300 seats), Hebron, Ohio. Previous reports: good 5.

CAPTAIN SALVATION. Featured cast. This is an elaborate sea picture. Some rough scenes and a lot of good acting, but far from a picture for the small towns when the audience is strongly shot with children. Tone, not so good. Sunday and special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California. Previous reports, good 4, fair 1.

CAPTAIN SALVATION. Featured cast. Stay away from it. Not a small town picture. Didn't like it here. Did only a fair business on it as did not push it. Tone, fair. Sunday and special, no. Appeal, fifty per cent. Farming class town of 800. Admission 15-25, special, 2035. Ray P. Murphy, Old Trail Theatre (300 seats), Hebron, Ohio. Previous reports: good 4, fair 1.

FAIR CO-ED. Star, Marion Davies. A great little picture pleased one hundred percent here as this is a college town. Lots of fun and comedy all the way through. Should please any audience. Will stand a small advance in admission and please them. Tone, good. Sunday, yes. Small special. Appeal, one hundred percent. College town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

FOREIGN DEVILS. Star, Tim McCoy. This is a good picture with plenty of action. Tim McCoy is one of the best of the action stars in the business, but he would be better for me in straight westerns. He is not much at the box-office, but his pictures are all good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FRISCO SALLY LEVL. Star, Sally O'Neil. Above the average for good entertainment. Some beautiful scenes. Great appeal for our patrons. Acting is very good. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

IN OLD KENTUCKY. Featured Cast. This is an excellent race track picture with lots of hokum and an excellent negro comic that puts the show over big. Will go over in any town and appeals to high and low alike. Worth stepping on. Special, yes. Appeal, ninety-five percent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SLIDE, KELLY, SLIDE. Star, William Haines. Good comedy drama. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma. Previous reports, good 7.

SPOILERS OF THE WEST. Star, Tim McCoy. One of the best Westerns. Plenty of action, fast riding, and excitement. Brand new print. Book it and advertise. K. W. Brady, Town Hall Theatre (200 seats), Bakersfield, Vermont.

SPRING FEVER. Star, William Haines. This picture went over good. William Haines a little silly at times, but a good audience picture. Clean and entertaining. Just a good program picture. Will not stand advance in admission. Tone, good. Sunday, yes. Not a special. Appeal, ninety-five percent. College town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

THE UNKNOWN. Star, Lon Chaney. Played this to a large Saturday night house. Chaney is slipping here. There is no question that his acting and his make up is good, but a little too realistic. When the women folk start to tell you they don't like him, better let him alone. This is mostly Lon's show all the way. Good prints. Tone fair, won't do for Sunday. C. G. Brothers, Grand Theatre, Grand River, Iowa.

(More on Page 49)

LET'S build up this department. It is growing now, but it ought to grow still faster. Lots of you say, here and there in the letters we get, "We want more dependable Straight From the Shoulder tips." Well, folks, if you'll send along your own box office estimates, so will the other fellow, and everybody will be better equipped to pick the good ones and dodge the weak sisters. Come on!

OUR GANG.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reports

To Moving Picture World, 516 Fifth Avenue, New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture ..... Star ..... Producer .....

My report .....

.....

.....

Signature of Exhibitor ..... Theatre .....

Seating Capacity ..... City ..... State .....

Live News from Coast to Coast

Notes About Wide-Awake Exhibitors and Exchange Men from all points

Oklahoma

Moving Picture World Bureau,
Oklahoma City, Okla., Dec. 23.

JAMES HUDGENS, cashier for First National at Oklahoma City, has been appointed booker for Liberty-Specialty Film Co., at Oklahoma City. Phil Isley of the Mid-State Film Co., at Oklahoma City, has acquired a uniphone which he has added to a ballyhoo truck for exploitation purposes.

Wallace Walthall, manager for Enterprise Film Co., at Oklahoma City, left Tuesday for a week's tour of the territory.

According to latest reports, the Oklahoma City branch of Universal is leading the entire United States in percentage o sales above the quota, and manager W. A. Moran reports that this is the tenth consecutive month for his office to be in the supremacy.

Lewis Evans has been appointed house manager for the Folly Theatre at Oklahoma City, succeeding L. C. Jackson, appointed manager of Bison Theatre at Shawnee, Okla.

All exchanges in Oklahoma City arranged their office routine so that employees could enjoy Thanksgiving dinner at home, and the same arrangement will be made for Christmas.

St. Louis, Mo.

Moving Picture World Bureau,
St. Louis, Mo., Dec. 23.

MAX ROTH is still in charge of the St. Louis Fox office as a successor to Claude W. McKean, as manager has not been named. McKean, as announced, has purchased a one-third interest in the Premier Pictures Corporation, prominent independent distributor of St. Louis.

R. Siegal of Pine Bluff, Ark., has had plans prepared for a new theatre to be erected in Monticello, Ark. It will be two-story and cover a site 150 by 300 feet. The cost has not been revealed.

Tom McKean, manager of the St. Louis F. B. O. office, attended a sales conference in Chicago, Ill., on Sunday, December 11.

C. W. Cook has purchased the Clay City, Ill., theatre formerly operated by Frank Hocking. The first show under Cook's management was on Saturday, December 17. Hocking recently disposed of two houses in Flora and two in Fairfield.

C. T. Lynch, manager for Metro-Goldwyn-Mayer Distributing Co., returned Saturday, December 10, from a visit to Quincy, Hannibal, Jacksonville and vicinity. The Metro-Goldwyn-Mayer products is practically 100 per cent. placed in that section.

Sol J. Hankin, manager of the local Educational exchange is back on the job again, having fully recovered from the carbuncle that sent him to the hospital a few weeks ago. The Row missed his shining countenance and ready wit while he was away.

Santa Claus visited the Loew's State Theatre, St. Louis, Mo., to entertain the hundreds of orphan children who were guests at the theatre at a special show on Saturday, December 10. The management put on a special stage show.

A UNIQUE celebration took place at the Michigan Theatre, recently, in which the guests of honor were employees of the Kunsky theatres who have served ten consecutive years, of whom there were more than 60. Th get-together embraced all of the members of the stage, orchestra and projections rooms, totaling with their wives, about 600. Mayor John W. Smith, on behalf of the Kunsky Theatres, Inc., presented engraved watches to the members who are rounding out their ten years' service, among the list being Frank Sheridan, ticket taker at the Madison; Samuel Benavie, orchestra director; Mrs. Marguerite Warner, organist; But Harris, the Kunsky projectionist; Houston Mortion, operator at the Adams; Frank Kinsors and Don Lewis, projectionists at the State.

Canada

Moving Picture World Bureau,
Ottawa, Canada, Dec. 23.

EXHIBITORS of Montreal, Quebec City, Hull and other centres are preparing to organize against the legislative move to ban Sunday performances. A deputation will likely go to Quebec City, the Provincial capital, for a discussion of the situation.

Charles Harrison, manager of the O'Brien Theatre, Renfrew, Ontario; Harold Cardo, operator; Robert Anderson, usher; and other employees, are very much in the limelight as a result of their actions and judgment following the discovery of fire in the offices of M. J. O'Brien, owner of the theatre, which are situated under the balcony. The theatre was packed and the flames could be seen from the street where a crowd was quickly gathering. Manager Harrison instructed operator Cardo to continue the projection of the picture while other employes hastened to the exits. The audience was told to leave quietly by the sidedoors so there would be no crush in the lobby because of the crowd outside. The result was that there was no panic, no one was injured and the fire was confined to the suites of offices by the firemen.

Employees of a number of theatres in Ottawa, Ontario, have organized the "Theatre Employees Bowling League," adopting a schedule which calls for league matches every Thursday at 10.45 P. M. Officers were elected as follows: President, W. Clark, B. F. Keith's; Secretary-Treasurer, G. Thomas, Russell Theatre; Team captains, B. Patterson, Russell; Bruce Fawcett, Keith's, and H. Fisher, Galvin Theatre.

Change at Farley

Albany, Dec. 24. — One of the most important recent changes in theatre management came about when James Roach resigned from the Farley organization in Schenectady, and was succeeded by Guy Graves, an old timer in the business and who was at one time associated with the Proctor interests, but who has been with the Farley chain for sometime past.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., Dec. 23.

A CHRISTMAS "atmosphere" is making itself felt in Kansas City's downtown district. Lobby decorations and other arrangements are being made, but little genuine exploitation will be done. At Loew's Midland the Junior League Follies, a social organization of Kansas City, will stage a special show the morning of December 26, the proceeds to go to charitable institutions. At the Newman, slides again will be used in conjunction with an organ solo in expressing the "Merry Christmas" wishes of the theatre to its patrons; there also by lobby wreaths. Virtually the same type of program will be seen at the Royal, Mainstreet, Pantages, Capitol and Globe theatres. Some of the smaller suburban houses planned the giving away of sacks of candy to children on Christwas night, but there were no pretentious decoration plans by and of the smaller houses.

The Ritz theatre, suburban house of Kansas City, was purchased this week by Oscar Litwin from H. C. Baltis. The sale price was $32,500. The house was sold subject to a lease for three years to run at an annual rental of $3,600. The Royal theatre, Brookfield, Mo., was purchased by A. E. Sharer, who also operates the Globe at Savanah, Mo., and the name was changed to the Plaza. William Christeson is planning the opening of his new theatre in Anderson, Mo., soon. Work on a new theatre in St. Joseph, Mo., to be operated for negroes, costing $35,000, has begun.

I. W. Maple of Bethany, Mo., has taken over the management of the Rex theatre, Ridgeway, Mo. The contract for John B. Tackett's new theatre in Coffeyville, Kas., seating 1,200 persons, has been let and work begun. The Kirwin Opera House of Kansas City, Kas., has been leased by Ray Downing. The Uptown theatre, suburban house of Kansas City, will open its doors on January 1.

The Isis theatre, suburban house of Kansas City, which recently re-opened after having been remodeled, has hit upon a profitable idea in attracting the younger patrons. Most managers of suburban houses keep an alert eye open for all "necking" parties in the theatre and many a young couple is "bawled out" nightly. However, the Isis is advertising its loges as "love seats." The theatre is doing a good business.

Edward S. Olsmith has succeeded C. W. Allen as branch manager of the Pathe exchange in Kansas City, Mr. Allen being transferred to the Oklahoma branch. W. E. Callaway, southern division sales manager of First National, was a Kansas City visitor this week. Jack Langan, formerly with the Enterprise branch, has joined the Warner Bros. sales force and will cover Southern Kansas and Southwest Missouri. Russell Borg, Educational branch manager, was hustling for more business in the territory this week. Bill Warner, First National branch manager, and M. C. Sinift, Warner Bros., branch manager, were Chicago visitors. Tom Byerle, assistant manager of the First National branch, put in order No. 2,200 for one of the new Fords the other day.

Toledo, Ohio

Sympathies are being extended to John J. Gardner, president Pantheon Theatre Co., Toledo, Ohio, whose father died recently. He was 81 years of age.

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 23.

SEVERAL important changes have taken place along Albany's Film Row, the most important being the resignation of Alec Herman as co-manager of the Pathe-Pros-Dis-Co. exchange. Aside from Howard Morgan, manager for Educational, Mr. Herman held the record of being the oldest exchange manager in Albany in point of service. He was manager for First National for several years before going with Pro-Dis-Co. E. J. Hayes, who has handled the Pathe branch, succeeds Mr. Herman and has full charge of the consolidated exchange. Amos Leonard becomes sales manager. Samuel Burns resigned during the week as salesman at the Metro exchange. Ned Malluf, of New York, has been added to the sales staff of the Paramount exchange. Carl Fahrenholz, of Buffalo, becomes booker at the Fox exchange.

C. L. Grant

One of the most successful housewarmings ever given by an Albany exchange moving into new quarters, attracted many exhibitors, film salesmen and others, to the handsome quarters now occupied by F.B.O. exchange on Albany's Film Row. The warming took place last Monday, lasted all day and with plenty to eat and something also to wash it down with. Al Gutek, recently named as Albany representative for the company, was on hand and made everyone feel at home.

Visitors in Albany included Charles Henschel, of New York, connected with the Pathe forces, and L. J. Hacking, of Boston; William Smalley, of Cooperstown; A. T. Mallory, of Corinth; Dave Miller, branch manager for Universal in Buffalo; R. V. Anderson, of New York, general sales manager for the International Newsreel; Harry Lazarus, of Kingston; Henry Frieder, of Hudson; Samuel E. Morris, general manager for Warner Brothers; W. H. Linton and son, of Utica; J. Cummings, of New York, connected with Metro; Harry Dickson, manager of the F.B.O. exchange in Buffalo; A. W. Smith, of New York, connected with the First National forces; J. J. Unger and George Schaefer, both of New York, connected with the Paramonnt forces, and others.

Antwerp

Clyde Allen, of Antwerp, has deserted the ranks of exhibitors and has returned to his former vocation of cheese salesman. Unfortunately, however, Mr. Allen, dropping in at several exchanges in Albany last week, forgot to bring along samples of cheese and was reminded by many of his friends here that there is nothing like a piece of cheese to top off a hunk of mince pie at the Christmas dinner.

Lowville

There has been a change in the management of the Bijou theatre in Lowville. H. M. Donahoe, formerly connected with the Schine circuit in Buffalo, has been assigned to the Lowville house, replacing Lloyd Slawson, who resigned.

Julius Beristein, owner of the Colonial and other theatres in Albany, may take a swing this winter to the West Coast, where he has two brothers owning and operating motion picture theatres and whom he has not seen for many years.

James Dermody, Fox salesman out of Albany, back from his honeymoon and with his face wreathed in smiles, is so happy these days that even an occasional turn down on the part of an exhibitor doesn't cause him worry. The only thing that Mr. Dermody is sorry for, according to his own statement, is that he hadn't married a number of years ago.

Schenectady

Frank Learnan, who is one of the high moguls with the Farley houses in Schenectady, is busy this week in handling screen contests.

Walter Emig is the new proprietor of the Central theatre in Albany, with Lee Langdon, his brother-in-law, as his assistant. Mr. Langdon is one of the old timers in the game and already the theatre shows his handiwork.

BENEFITS RUN FROM FIRES TO BUFFALOES

There is nothing like co-operation between the exhibitor and any project in which the general public may be interested. In Potsdam, this week, the Rialto theatre turned over ten per cent. of its proceeds to the survivors of a fire that destroyed the home of a family in North Lawrence, and in which lives were lost. The Gateway in Antwerp, staged a benefit last week for the Vermont flood sufferers and turned over a handsome sum. R. V. Connor, of the Olympic in Watertown, is co-operating with the city in meeting the transportation of two buffaloes from the far west, which are being added to the city zoo.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Dec. 23.

AFTER the announcement made a couple of weeks ago that Finkelstein and Ruben would build a new $100,000 theatre at 43rd and Upton in the heart of Minneapolis' lake district, a petition signed last spring by 2,000 "opposers" has been revived for presentation to the city council. The petition was signed last spring when plans for a theatre in that section were first announced, but as the plans were dropped the petition was never presented. Another petition favoring the project is also being circulated and it is understood that most of the business men in the Lake Harriet district are favoring this latter petition.

The F. & R. employees "pep cluh" gave a dance recently at the Radisson Hotel in Minneapolis. The cluh is composed of employees in F. & R. theatres and the Minneapolis office.

The preliminary details looking to the transfer of records, films and supplies to the new Universal offices in Minneapolis this month are being supervised by W. E. Troug, in charge of the middle west division for Universal, and Mark Ross, branch manager.

Last week's visitors in Minneapolis included Cecil Mayberry, divisional representative of Pathe.

Max Stahl, of the Minneapolis Educational office, returned last week from Duluth and other northern Minnesota towns.

Joe Carlson, former owner of the Maine theatre at Buhl, Minn., is now manager of the Maine, which reopened the last part of November.

Little Falls

R. J. Mace has sold the Lyric theatre at Little Falls, Minn., to Isaac J. Craite of Minneapolis.

Chisholm

The Philo theatre at Chisholm, Minn., has been sold by F. & R. to Henry Sosnosky, who has been manager of the house since it was taken over by F. & R. two years ago. It is understood that there is no booking arrangement between Sosnosky and F. & R. This is the first time for F. & R. to sell a theatre since they began their expansion program several years ago.

Hallock

D. J. Larson has sold the Grand theatre at Hallock, Minn., to Wm. H. Bannister, one of the best known film salesmen in this territory. Bannister knows many tricks of exploitation and will probably keep things going in Hallock.

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 23.

HARRY S. LORCH, of Pathe, was elected president of the Chicago Film Board of Trade Tuesday, Nov. 22nd, after the resignation of Jack Sampson, who had held the presidency for almost three years. Sampson is now affiliated with H. Schoenstadt & Sons, Theatre Enterprisers.

L. Sussman has purchased the Adelphi motion picture theatre from Lester Retchin and H. E. Newell.

The Apollo theatre, after extensive remodeling, will open early next year as a motion picture theatre for United Artists pictures with Balahan & Katz service.

James Gillick tendered his resignation to Pathe last week. He is leaving the film business and after the first of the year will he in business for himself in another line.

William J. Slattery has been named as general manager of the Great States theatres at Kankakee, succeeding R. E. Schmidt. Perry Hoeffler has been transferred from the management of the Plumh theatre at Streator to the Washington Square and Orpheum theatres at Quincy hy the circuit and is succeeded at Streator by M. Gallagher. R. W. Tihhitts has been named as manager of the Majestic and Orpheum theatres at La Salle succeeding L. Sussman. F. T. Sawyer has resigned his connection with the circuit at Kankakee and Clark Wymans has been temporarily transferred from Peoria to Rockford to look after the Great States houses there as Louis St. Pierre, general manager there, is taking a long needed rest.

Carmi

Frank Barnes, of Carmi, has taken over the Main Theatre of that city from S. E. Pirtle. Mr. Barnes has been operating the Strand Theatre, which is now closed.

Ascher Brothers have disposed of their Forest Park Theatre to A. J. Cooper, who formerly operated the Casino at La Crosse and the Butterfly in Milwaukee.

Evanston

The Park Theatre of Evanston, formerly operated by Spencer & Miller, has heen reopened as a straight motion picture theatre, after having been closed for some time past.

The Parkway Theatre on north Clark street, which is managed hy Leo Roth, will inaugurate a stage hand policy this week.

Gary

Vern U. Young has opened the new Palace theatre at Gary and the new theatre is playing a comhination policy of vaudeville and pictures.

The Rosenthal Brothers of Dubuque were in the Chicago film row last week and are planning to build a fine two thousand seat theatre in that city and work is under way on the plans for the new house.

Elmer Uhlehorn, owner of the Curtis theatre at Downers Grove, has broken ground for a fine movie theatre that he is building in that live little city.

Opening More

Announcement has been made at the Detroit offices of W. S. Butterfield Theatres, Inc., that the new Michigan Theatre at Ann Arbor, Michigan, will open on January 5th, 1928, and that the formal opening of the Capitol Theatre at Flint, Michigan, will take place on January 19th, 1928. Announcement is also made that the Grand Theatre at Grand Haven, Michigan, another Butterfield Theatre, will be opened to the public early in January.

500 Escape Fire Panic

Indianapolis. -- About 500 patrons of the Capitol Theatre, Washington street and Capitol avenne, quickly filed out when a film caught fire, filling the place with smoke. Police praised the presence of mind of the ushers who admonished those in the theatre not to become excited. The flames were extinguished before much property damage resulted.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 23.

RUMORS are rife regarding the erection of a new film building in the 1600 block on the Allies Boulevard, Pittsburgh. A group of Chicago contractors are said to be considering a site in this neighborhood for the proposed new structure. However, nothing has been, apparently, decided as yet. Other properties in various parts of the city are also said to be under consideration.

W. A. Finney has been appointed division manager for Loew's theatres in the western division, and is making his headquarters at the Penn theatre, Pittsburgh. Mr. Finney has charge of twenty theatres in the following eleven cities: Pittsburgh, Canton, Akron, Cleveland, Toledo, Columbus, Dayton, Indianapolis, Louisville, St. Louis and Kansas City. He has been with the Loew organization for the past sixteen years.

Phil Dunas is the new manager of the Pittsburgh Universal exchange, succeeding A. L. Sugarman who has returned to his old position as city salesman for Universal in Cincinnati.

Robert Mochrie, manager of the Pathe feature department at the Pittsburgh office, has been named Branch Manager of the exchange, while B. M. Moran, who has been manager of the short subject department, is the new Sales Manager in charge of sales for the entire output.

The Manos Enterprises of Greensburg are contemplating the erection of a new theatre at Clay street and South Fifth street, Jeannette. Sketches of the building call for a seating capacity of approximately 1,200 persons.

Recent exhibitor visitors to Pittsburgh's Film Row included: William Gray, Monongahela; Louis Stein, Natrona; Harry Petz, Youngwood; James Velas, Wheeling and Milan Salowich, Johnstown.

The engagement of Herman Fineberg, manager of the Rialto theatre, Pittsburgh, has just been announced. Wedding probably next spring. Don't know the young lady's name, but nevertheless we offer our heartiest congratulations to the pair.

Gordan Ferguson, manager of the Pathe Educational Film Department, visited the local branch the past week.

"Bill" Horne, now a home office representative for Universal, and formerly assistant manager of the Standard-Federated exchange in Pittsburgh, paid the Universal exchange a business visit last week.

Edward Johnson is the new owner of the Exhibitors' Supply and Sign Exchange, having purchased the business last week from Joseph Janicks.

Lou Geiger, home office representative for F B O, and assistant to division manager Cleve Adams, is spending a few weeks in the local territory. Lou was formerly manager of the First National office here.

Kentucky for Sunday

Louisville, Ky., Dec. 24.—The first Sunday picture outburst in Kentucky in some time occurred at Paducah, Ky., in the Western section of the state, on Dec. 11, when two theatres, with seating capacity totalling 2,200, started operation at 2 o'clock in the afternoon, simultaneously with a meeting of protest held at the Broadway Methodist Episcopal Church. The theaters making the experiment reported full houses day and night In addition to the townspeople, many came in from adjoining counties and from Southern Illinois. Several hundred citizens also attended the mass meeting, which was announced from pulpits in the morning.

As a Romeo of the rodeo you can't beat Universal ropin', ridin' Hoot Gibson, shown here in one of the few exigencies of cowboy life where a horse isn't part of the scenery. "The Rawhide Kid" is his next.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Dec. 23.

SLIPPING into the box office of the Hippodrome Theatre, Ninth and Baymiller Sts., Cincinnati, a negro slugged Miss Pauline Morand, cashier, with the butt end of a revolver, and fled with a tin box containing $53.50. Miss Morand was not seriously injured.

Gifts Theatre, Cincinnati, Jules Frankel, manager, had an unusually big run with the film, "Damaged Goods," on a two weeks showing for women only. He is duplicating the record for a similar length of time, showing the picture for men only.

The first meeting in the elaborate new Chamber of Commerce building, Cincinnati, was held by the Greater Cincinnati Motion Picture Exhibitors' Association, in the form of a "get together" luncheon, with J. A. Ackerman presiding. 50 exhibitors from the Cincinnati territory attended. William M. James, president M. P. T. O. Ohio, and P. J. Wood, business manager of that organization, were present and addressed the group.

Manager Griff Granger, of the Kapee Theatre, Mt. Gilead, Ohio, in connection with local merchants is admitting the public to his house free on Saturday afternoons.

Harry V. Smoots, Mt. Vernon, Ohio, who is building the new Fayette Theatre, at Washington, C. H. Ohio, reports that work is progressing rapidly and present indications point to completion in contract time, February 1.

Cincinnati

Broadway Theatre, Broadway and Pearl streets, Cincinnati, was opened recently. It is owned and operated by O. P. Grischy. It will be a second-run house.

John W. Weining, president of Pelee Theatre Co., and Western Hills Amusement Co., Cincinnati, passed away recently after an operation. He was owner of Lyric and Emery Theatres, Reading, Ohio; Pendrola Theatre, Lockland, Ohio and the Western Plaza, Price Hill, all suburban to Cincinnati.

California

Moving Picture World Bureau, San Francisco, Cal., Dec. 23.

MARKOWITZ BROS., who formerly conducted the Rivoli Theatre on upper Market street, San Francisco, have leased the Imperial Theatre, for the past few months under the management of West Coast Theatres, Inc., and have inaugurated a full change of program on Saturdays and Tuesdays.

Edward B. Baron, formerly general manager of the Herbert L. Rothchild theatre interests in San Francisco, and Carol A. Nathan, for eight years in charge of the local Universal exchange, have joined to engage in the theatre business and will erect a theatre at Chestnut and Fillmore streets.

Early in December the Granada Theatre, San Francisco, celebrated its sixth anniversary. The event was made a noteworthy one by the presence of H. B. Franklin, general director of West Coast Theatres, Inc.; Samuel Katz, president of Publix Theatres, and Nicholas Loew, new head of the Loew theatrical interests.

James R. Grainger, general sales manager for Fox, was a recent visitor at the San Francisco exchange, conferring with district manager Howard Sheehan and local manager Fred W. Voight.

J. R. Saul, who makes a specialty of handling theatre properties, has moved from the Golden Gate Theatre Building to the Loew Building, in Market St.

Oakland

Oliver Kehrlein, who for years conducted moving picture theatres at Oakland and at Fresno, is wearing a broad smile these days, the sixth child having arrived to grace the family. The latest addition is a fine boy.

Sonora

The Sonora Theatre is now being operated under the management of Odillio Restano, who has taken a lease on the house.

Santa Cruz

Frank R. Macauley, who has conducted a theatre for several years at Santa Cruz, has announced plans for erecting a new house.

San Jose

A moving picture house is being erected in the Alameda District of San José, a district in which there are many fine homes. The house will be conducted by Enno Lion.

North and South Dakota

The popular vaudeville troupe composed of the Paul Sheak family of Watertown, S. D., recently lost one of its members with the death of the Sheaks five-year-old daughter, Doris May, at Fairmont, Minn. The troupe has been playing the northwest show houses in an act which has proved very successful and Doris May was appearing with her parents in a dancing act.

A store building at Eureka, S. D., is being reconstructed for use as a theatre by Orthwein and Bender.

In the latter part of November W. L. Dickson opened the new Aristo theatre at Lemmon, S. D., with Pathe's "Wreck of the Hesperus" as the attraction.

Bushnell Has New One

A new theatre, operated by the K. A. Miller Circuit, was opened for business last Monday.

This is a modern little theatre, well equipped, and very beautiful, for a small town. Seats amount to 400 with balcony. It is owned and operated by K. A. Miller, local manager J. O. Vaun.

Iowa Notes

The Community Theatre at Newmarket, Ia., is to be opened tomorrow, November 29, by W. B. Rice. B. Pierce, owner of the Atlantic and the Strand at Atlantic, Ia., has been ill for some weeks, and has made trips to Omaha to consult specialists.

Quick Reference Picture Chart

Titles alphabetically arranged—Compact information about star, story, type, our review and the footage—Easy to locate

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
		1926	
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
The Bells (L. Barrymore)	Drama	Nov. 13	6,300
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400

COLUMBIA PICTURES CORP.

		1927	
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1	6,843
Blood Ship (Bosworth)	Virile Sea melodrama	July 23	6,843
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Screen Snapshots	Three issues	Aug. 28	1,000
Stolen Pleasures (Revier)	Comedy drama		5,054
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

CRANFIELD & CLARKE, INC.

Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de Luxe	May 15	2,000
Wooden Shoes	"International"	May 8	.....

EMBLEM FILMS

Hushands or Lovers (Jannings)	Psychological dr.	Dec 3	6,250

EXCELLENT PICTURES CORP.

Bowery Cinderella (Hulette)	Action melodrama	Nov. 26	6,900
Kick Off, the (G. Walsh)	College football		5,840
Your Wife and Mine (Haver)	Farce		5,887

F B O

		1927	
Boy Rider (Buzz Barton)	Western	Oct. 8	4,858
Clancy's Kosher Wedding (G. Sidney)	Farce comedy	Sept. 10	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10	5,093
Don Mike (Thomson)	Romantic drama	Mar. 5	5,723
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Great Mail Rohhery	Marine-mail melo.	July 2	6,504
Harvester, the (star cast)	Porter novel	Nov. 19	7,044
Hook & Ladder No. 9 (star cast)	Love-fire drama	Nov. 26	5,340
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20	5,700
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Mojave Kid (Boh Steele)	Action western	Aug. 6	4,912
Moment of Temptation, a (star cast)	Lihhey dramatization	Dec. 10	5,658
Moon of Israel (star cast)	Spectacular-Bihlical	July 9	6,680
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Not For Puhlication	Political drama	July 23	6,140
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20	5,998
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Uneasy Payments (Vaughn)	Farce comedy	Feh. 12	4,770

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20	6 rls.
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15	6,293
Ragtime (Bower-De la Motte-Ellis)	"Jazz" com-dra	Sep. 3	6,700

FIRST NATIONAL

Just Another Blonde (Mackaill)	Romantic com-dr	Dec. 25	5,603
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
		1927	
All Ahoard (Johnny Hines)	Fast comedy	Apr. 2	6,300
American Beauty (Billie Dove)	Comedy drama	Oct. 22	6,332
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
Breakfast at Sunrise (C. Talmadge)	Lively comedy	Nov. 26	5,100
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29	6,386
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13	6,585
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feh. 26	5,400
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
French Dressing (Warner-Wilson)	Sophisticated com-dr.	Dec. 17	6,344
Gorilla, The (C. Murray)	Thrills-laughs	Nov. 26	7,153
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
Home Made (Johnny Hines)	Typical comedy	Oct. 29	6,450
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1	6,720
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24	5,718
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Lost at the Front (Sidney-Murray)	War hurlesque-com	June 25	5,559
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feh. 12	7,845
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
No Place to Go (Astor-Hughes)	Comedy-romance	Dec. 10	6,431
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Patent Leather Kid (Barthelmess)	World War special	Aug. 20	11,412
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Poor Nut (Jack Mulhall)	College comedy	Sept. 10	6,897
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400
Private Life of Helen of Troy	Satire-comedy drama	Dec. 17	7,684
Red Raiders (Ken Maynard)	Swift western	Oct. 15	7,050
Rose of the Golden West (Astor)	California romance	Oct. 8	6,477
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17	6,548
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3	7,179
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8	5,668
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Valley of the Giants (Sills)	Red-blood romance	Dec. 3	6,400
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
White Pants Willie (Hines)	Gag comedy	Aug. 6	6,350

FOX FILM CORP.

Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
Blue Eagle (George O'Brien)	Drama	Sept. 25	6,200
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5,389
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Great K. & A. Train Rohhery (Mix)	Fast melodrama	Oct. 16	4,800
Return of Peter Grimm (Star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
What Price Glory? (All star)	War comedy-drama	Nov. 29	11,400
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
		1927	
Ankles Preferred (Bellamy)	Light com-dr.	Mar 12	5,498
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
East Side West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22	8,154
Gay Retreat (McNamara-Cohen)	Drama	Oct. 1	10 rls.
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
Heart of Salome (Alma Ruhens)	Romance, mystery	May 9	5,617
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29	5,498
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
Joy Girl (Olive Borden)	Florida drama	Sept. 24	5,877
Ladies Must Dress (Valli)	Comedy-drama	Dec. 17	5,389
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Love Makes 'Em Wild (Johnnie Harron)	Drama	Oct. 1	8,538
Loves of Carmen (Del Rio)	War comedy	Oct. 8	5,524
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Marriage (Virginia Valli)	Drama	Feh. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Paid to Love (O'Brien-Valli)	Romance	Aug. 6	6,898
Pajamas (Olive Borden)	Comedy-drama	Dec. 10	5,870
Rich But Honest (Marjorie Beehe)	Light comedy-dr.	June 4	5,480
7th Heaven (Janet Gaynor)	Love-war drama	May 28	.....
Silver Valley (Tom Mix)	Action western	Oct. 29	5,300
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790
Slaves of Beauty (Herbert-Tell)	Light comedy-dr.	June 11	5,412
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1	10 rls
The Auctioneer (Geo. Sidney)	Stage success	Feh. 5	5,500
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Tumhling River (Tom Mix)	Fast western	Aug. 27	4,670
Two Girls Wanted (Gaynor)	Drama	Oct. 1	6,293
Two Girls Wanted (Gaynor)	Light com-dr.	Dec. 19	6,100
Upstream (Earle Foxe)	Theatrical drama	Feh. 12	5,510
Very Confidential (Bellamy)	Action com-drama	Dec. 3	5,620
War Horse (Buck Jones)	War (horse) story	Feh. 19	4,953
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Wizard, the (Lowe-Hyams)	Mystery drama	Dec. 3	5,629

GOTHAM PRODUCTIONS

Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Kangaroo's Kimona	Imperial comedy	June 11	2 rls.
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Under Colorado Skies	World we live in	Oct. 8	1 rl.
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
		1927	
Final Extra (De La Motte)	Melodrama	Feh. 19	6,000
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24	6,170
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feh. 5	6,500
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13	7 rls.

KRELBAR PRODUCTIONS

Broadway After Midnight (Betz)	Action melodrama	Oct. 29	6,19[illegible]

Star, Story Type, Review and Footage Here

METRO-GOLDWYN

	Kind of Picture	Review	Feet
1926			
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Ben-Hur (Ramón Novarro)	Lew Wallace story	Jan. 16	12,000
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Lovey Mary (Bessie Love)	Drama	July 8	6,167
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Mare Nostrum (Rex Ingram prod.)	Ibañez Novel	Feb 27	
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Tell It To Marines (Chaney)	Melodrama	Jan. 1	8,800
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
The Temptress (Garbo-Moreno-D'Arcy)	Ibañez' novel	Oct. 23	8,221
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Waltz Dream	Romantic comedy	Aug. 7	7,322
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
1927			
Adam and Evil (Cody-Pringle)	Farce	Aug. 13	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27	6,312
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Body and Soul (L. Barrymore)	Character drama	Nov. 19	5,902
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Fair Co-Ed (Marion Davies)	Comedy drama	Oct. 29	6,408
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10	8,500
In Old Kentucky (H. Costello)	Racing melodrama	Dec. 3	6,646
London After Midnight (Chaney)	Thrill-Mystery melo	Dec. 17	5,687
Love (Garbo-Gilbert)	Tolstoi romance	Dec. 3	7,800
Lovers (Novarro-Terry	"Gossip" drama	May 2	5,291
Man, Woman and Sin (Gilbert-Eagels)	Romantic drama	Dec. 17	6,280
Mockery (Chaney)	Russian drama	Sept. 10	5,967
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12	7,193
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Road to Romance (Novarro)	Romantic drama	Nov. 19	,...
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Spring Fever (W. Haines)	Comedy	Dec. 10	6,705
Student Prince (Novarro)	Stage favorite	Sept. 24	9,541
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
Tea for Three (Cody-Pringle)	Sophisticated comedy	Nov. 12	6,150
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
Thirteenth Hour (L. Barrymore)	Farce-melodrama	Dec. 3	5,252
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657

PARAMOUNT

	Kind of Picture	Review	Feet
1926			
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Don't Give Up the Ship	One Reel special	Oct. 23	,...
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (All star)	Romance-drama	Nov. 29	6,532
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Old Ironsides (Special cast)	Super-special	Dec. 11	10,689
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
1927			
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
A Gentleman of Paris (Menjou)	Comedy	Oct. 8	6,017
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,951
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,878
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
City Gone Wild (Meighan)	Drama	Dec. 10	5,408
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Fireman Save My Child (Beery-Hatton)	Farce comedy	Dec. 10	5,389
Get Your Man (Clara Bow)	Lively farce	Dec. 10	5,718
Honeymoon Hate (F. Vidor)	Light comedy	Dec. 17	5,415
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10	5,862
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Jesse James (Thomson)	Western romance	Oct. 22	8,656
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Knockout Reilly (Richard Dix)	Prize ring com-dr.	Apr. 23	7,080
Last Waltz (foreign cast) (Ufa)	Comedy-drama	Nov. 19	6,150
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6	5,617
Metropolis	UFA Superspectacle	Mar. 12	,...
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
Now We're in the Air (Beery-Hatton)	Farce comedy	Dec. 17	5,798
One Woman to Another (Vidor)	Light farce	Sept. 24	4,022
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Rolled Stocking (Hall-Brooks)	College com.-dr.	July 30	6,247
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Rubber Heels (Ed. Wynn)	Burlesque-Farce comedy	July 16	5,614
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Señorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Service for Ladies (Menjou)	Farce	Sept. 3	6,170
Shanghai Bound (Richard Dix)	Chinese com-dr.	Nov. 12	5,515
She's A Sheik (Bebe Daniels)	Farce-comedy	Nov. 26	6,013
Soft Cushions (Douglas-MacLean)	"Arabian Nights" com.	Aug. 27	7,000
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Spotlight, the (Ralston-Soussain)	Stage drama	Dec. 3	4,866
Stark Love	Mountaineer drama	Mar. 19	6,203
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17	6,124
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22	6,006
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
The Potters (W. C. Fields)	Human int. com-dr.	Jan. 22	6,681
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4,926
Tired Wheels	Krazy Kat	May 28	1 rl.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3	7,643
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Wings	Aviation special	Aug. 20	,...
Woman on Trial (Pola Negri)	Drama	Oct. 1	5,960

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Associated Exhibitors Product

	Kind of Picture	Review	Feet
1926			
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Earth Woman (Mary Alden)	Drama	May 29	5,830
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
1927			
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

Pathe Brand Product

1927			
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5	5,996
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5	6,574
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24	5,626
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4,335
Border Blackbirds (Maloney)	Punch western	Sept. 10	5,726
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Combat (George Walsh)	Island drama	Oct. 15	5,100
Devil's Twin (Maloney)	Action western	Dec. 10	5,478
Don Desperado (Maloney)	Punch western	May 9	5,804
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5	6,599
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17	8,002
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5	6,568
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5	3,303
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5	5,867
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Hidden Aces (Hutchison)	Melodrama	Sept. 3	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3	6,788
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27	4,864
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Main Event (R. Schildkraut)	Fight drama	Nov. 5	6,472
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8	4,575
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Phantom Buster (B. Roosevelt)	Western	Aug. 20	4,497
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6	5,844
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8	4,542
Skeedaddle Gold (Wally Wales)	Western	Aug. 6	4,562
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1	4,546
The Wise Wife (Star cast)	Farce	Nov. 5	5,629
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,329
Two-Gun of Tumblewed	Western	July 23	5,670
White Pabbles (Wally Wales)	Western	Aug. 20	4,483

Short Subjects Are Separated From Features

Producers Distributing Division

	Kind of Picture	Review	Feet
1925			
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Ofi the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,981
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,161
1926			
Bachelor Brides (LaRocque)	Mystery drama	May 22	6,612
Braveheart (LaRocque)	Indian drama	Jan. 23	7,231
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,666
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Gigolo (Rod LaRocque)	Drama	Oct. 16	7295
Meet the Prince (Jos. Schildkraut)	Comedy-drama	July 3	5,901
Million Dollar Handicap (all star)	Horse race, melo.	Feb. 13	6,095
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,011
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Silence (H. B. Warner)	Self-sacrifice, drama	June 5	7,518
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Steel, Preferred (star cast)	Steel industry drama	Jan. 9	6,717
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Three Faces East (Jetta Goudal)	Suspense-spy, melo.	Feb. 20	7,415
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
1927			
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
Heart Thief (Schildkraut-de-Putti)	European drama	May 21	6,035
Jim, The Conqueror (Boy-Faire)	Suspense western	Jan. 1	5,324
King of Kings	Biblical drama	Apr. 23	13,500
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
Vanity (Leatrice Joy)	Melodrama	June 18	5,921
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198

DE MILLE PRODUCTIONS

Pathe Brand Product

Devil's Twin (Maloney)	Action Western	Dec. 10	5,478
Wreck of the Hesperus	Sea drama	Dec. 3	6,447

RAYART

1925			
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,301
1927			
A Light in the Window (Walthall)	Father love drama	Nov. 12	5,960
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24	6,089
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20	5,502

STERLING PICTURES CORP.

1926			
Wreckage (May Allison)	Drama	July 24	5,723
1927			
Closed Gates (Harron-Novak)	Emotional drama	May 28	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10	5,414

TIFFANY PRODUCTIONS, INC.

Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16	5,669
Broken Gate	Emotional drama	Jan. 15	5,300
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24	6,024
College Days (Marceline Day)	College com.-dr.	Nov. 6	7,300
Enchanted Island	Romantic drama	June 25	4,887
Fools of Fashion (Busch)	Comedy drama	Oct. 9	6,482
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24	5,233
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26	5,600
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27	5,800
Lightning	Zane Gray drama		
Night Life (A. Day-J. Harron)	After-war drama	Dec. 10	6,235
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11	6,100
Snowbund (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Tired Business Man	Comedy		
Wild Geese (Belle Bennett)	Character drama	Dec. 10	6,448
Women's Wares (Brent-Lytell)	Sophisticated melo.	Nov. 19	5,614

UNITED ARTISTS

1927			
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
College (Buster Keaton)	Gag comedy	Sept. 17	5,916
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Magic Flame (Colman-Banky)	Drama	Sept. 24	8,308
My Best Girl (Mary Pickford)	Typical com-dr.	Nov. 12	8,700
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120
Sorrel & Son (Nilsson-H. B. Warner)	Father love dr.	Nov. 19	9,000
The Gaucho (D. Fairbanks)	Typical action dr.	Nov. 26	9,265
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13	7,456
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy	Oct. 29	8,250
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.

UNIVERSAL

1926			
Buckaroo Keid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Her Big Night (Laura La Plante)	Farce Comedy	Sept. 4	7,603
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,638
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25	6,250
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
1927			
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17	5,916
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6	5,751
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hero for a Night A (Tryon)	Gag comedy	Nov. 26	5,711
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Irresistible Lover (Moran-Kerry)	Romantic Comedy	Nov. 19	6,958
Les Miserables (Star cast)	Hugo's novel	Aug. 27	7,713
Les Miserables	Long version		11 rls.
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
One Man Game (Fred Humes)	Blue Streak western	Feb. 12	4,689
Out All Night (Reginald Denny)	Farce	Oct. 1	6,170
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Shield of Honor (Ralph Lewis)	Police melo.	Dec.17	6,172
Silk Stockings (La Plante)	Married life com.	Aug. 20	5,947
Surreuder (Mary Philbin)	Vienese stage play	Nov. 12	8,249
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Uncle Tom's Cabin (star cast)	Stowe adaptation	Nov. 12	12,000
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450

WARNER BROS.

1926			
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Millionaires (Sidney-Fazenda-Gordon)	Heart int. Hebrew com.	Nov. 20	6,903
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,840
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
1927			
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
A Reno Divorce (May McAvoy)	Sophisticated drama	Oct. 29	5,492
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15	5,685
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
Gay Old Bird (Fazenda)	Farce-comedy	Mar 12	6,284
Good Time Charley (star cast)	Stage com-dr.	Nov. 26	6,302
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1	5,569
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22	8,117
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
One Round Hogan (Blue Jim Jeffries)	Prize fight drama	Oct. 8	6,357
Sailor Izzy Murphy (Jessel)	Sailor farce	Dec. 10	6,020
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
The Brute (Monte Blue)	Western drama	May 2	5,901
The Climbers (Irene Rich)	Drama	May 28	6,631
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7,647
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068

Here Are the Short Subjects

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
		1926	
Even Up	Fistical culture	Dec. 25	2 rls.
		1927	
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl.
A Furry Tale	Nature special	Mar. 5	1 rl.
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Bray Magazine	Topical news	Apr. 16	1 rl.
Dog Gonnit	Hot Dog Cartoon	Jan. 8	1 rl.
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl.
Petering Out	Hot Dog cartoon	Mar 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
So's Your Monk	Sunkist comedy	Jan. 1	2 rls.
Speed Hound	Fizzical Culture	Apr. 9	2 rls.

EDUCATIONAL

		1927	
A Bird of Flight	Hodge-Podge	May 14	1 rl.
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl.
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl.
A Perfect Day	Cameo comedy	Mar. 19	1 rl.
Art for Heart's Sake	Sullivan cartoon	Aug. 13	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27	2 rls.
Atta Baby (Big Boy)	Comedy	May 21	2 rls.
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl.
Back Home	Magazine novelty	Oct. 1	1 rl.
Barn Yarns	Felix the Cat	Apr. 16	1 rl.
Brain Storms	Mermaid comedy	Apr. 16	2 rls.
Brave Cowards (Dunham)	Cameo comedy	July 30	1 rl.
Break Away (Neal Burns)	Christie comedy	Jan. 20	2 rls.
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Bruce Scenics	Two subjects	Mar. 12	1 rl.
Bruce Scenics	Two subjects	Apr. 2	1 rl.
Bruce Scenics	Two issues	July 23	1 rl.
Bubbles of Geography	Hodge-Podge	Aug. 20	1 rl.
Buried Treasure	Bruce Scenic	Apr. 16	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls.
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls.
Capers of a Camera	Hodge-Podge	July 30	1 rl.
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls.
Climbing into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl.
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls.
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8	2 rls.
Eye Jinks	Felix the Cat cartoon	May 21	1 rl.
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl.
Fiddlesticks	Curiosities	Feb. 26	1 rl.
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl.
Flim Flams	Felix Cat	Oct. 8	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Germ Mania	Felix the Cat	Apr. 16	1 rl.
Grandpa's Boy (Big Boy)	Juvenile comedy	Mar 12	2 rls.
Growing Money	Curiosities	May 28	1 rl.
High Spirits	Cameo comedy	Feb. 12	1 rl.
Highlights	Curiosities	Feb. 5	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
High Spots (St. John)	Comedy	Aug. 6	2 rls.
Hitting the Trail	Life cartoon	Mar. 4	1 rl.
His Better Half	Lloyd Hamilton com.	Aug. 6	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 r.l
Howdy Duke	Lupino Lane comedy	Jan. 22	2 rls.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
Hold Fast (Bowes)	Cameo comedy	Aug. 13	2 rls.
Holly-Nuts	Curiosities	Aug. 27	1 rl.
Heavy Date	Life cartoon	Mar. 5	1 rl.
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl.
Jack From All Trades	Sullivan cartoon	Sept. 10	1 rl.
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls.
Kilties (Dorothy Devore)	Comedy	Oct. 1	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Local Talent	Life cartoon	Mar. 19	1 rl.
Many Wings	Bruce Scenic	Oct. 29	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Monty of the Mounted	Lupino Lane com.	Aug. 6	2 rls.
New Wrinkles	Lloyd Hamilton comedy	Oct. 29	2 rls.
Nic-Nax	Curiosities	Jan. 22	1 rl.
No Fuelin'	Felix cat cartoon	Nov. 12	1 rl.
Non-Stop Fright	Sullivan cartoon	Aug. 27	1 rl.

About the Accuracy Bucks

We haven't laid off paying a dollar for your letter telling us about major errors in this chart. We still want to know about any you find, and are only delayed by checking up on footages and such from producers. Don't worry if you've shot us a letter. The dope will be checked and your buck sent with no more delay than is absolutely forced on us.

	Kind of Picture	Review	Feet
North of Nowhere	Life cartoon	May 28	1 rl.
Odd Jobs	Curiosities	Apr. 9	1 rl.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10	1 rl.
Outdoor Sketches	Bruce scenic	Nov. 12	1 rl.
Paris Origination in Color	Kodachrome fashion	Jan. 22	1 rl.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls.
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20	2 rls.
Prince of Whales	Life cartoon	Apr. 16	1 rl.
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls.
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Roped In (St. John)	Comedy	Apr. 9	2 rls.
Ruling the Rooster	Life cartoon	Apr. 16	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl.
Scare Silly	Tuxedo comedy	Nov. 12	2 rls.
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1	2 rls.
She's a Boy	Big Boy	Sept. 24	2 rls.
Shooting Wild	Cameo comedy	Oct. 29	1 rl.
Soft Soap	Life cartoon	Feb. 26	1 rl.
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls.
Some Scout	Lupino Lane comedy	Oct. 8	2 rls.
Stars and Stripes	Felix the Cat	Mar. 19	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24	2 rls.
Summer Day	Bruce Scenic	Jan. 29	1 rl.
Sure Cure	Mermaid comedy	July 30	2 rls.
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls.
Switches Witches	Felix cat cartoon	Nov. 12	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27	2 rls.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Wise Guise	Felix the Cat	Sept. 24	1 rl.
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls.

F B O

All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
A Permanent Rave	"Beauty Parlor"	Aug. 6	2 rls.
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls.
Boys Will be Girls	Beauty Parlor	Oct. 1	2 rls.
Campus Romeos	Fat Men	July 23	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1	2 rls.
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls
How High is Up?	Fat Men	Aug. 6	2 rls.
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Mickey's Pals	Mickey McGuire series	Oct. 8	2 rls.
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls.

FOX

		1926	
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Battling Kangaroo	Animal comedy	Dec. 18	2 rls.
Great Lakes	Variety	Nov. 27	900
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls.
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls.
		1927	
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls.
A Hot Potato	Van Bibber	July 23	2 rls.
A Man About Town	O. Henry series	July 16	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls.
Back to Mother	Helen and Warren	Mar. 19	2 rls.
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls.
Below the Equator	Variety	Apr. 9	1 rl.
Big Business	Imperial comedy	Jan. 22	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Car Shy	Variety	Mar. 12	855
Constantinople	Scenic	Jan. 22	1 rl.
Cupid and the Clock	O. Henry series	July 23	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Girls	O. Henry story	Apr. 16	2 rls.
Just a Husband	Helen & Warren	May 9	2 rls.
Kangaroo Detective	Comedy	May 21	2 rls.
Midsummer Night's Steam	Animal comedy	Oct. 8	2 rls.
Monarchs of the Soil	Varieties	June 4	1 rl.
Mum's the Word (Phipps)	Comedy	Aug. 20	2 rls.
My Lady's Stockings	Variety	Jan. 8	1 rl.
Nature's Wonderland	Variety	Apr. 16	1 rl.
Not the Type	Van Bibber	May 2	2 rls.
Old Heidelberg	Variety	May 2	1 rl.[a]
Overnight from Paris	Variety	Jan. 15	1 rl.
Portugal Today	Variety	Mar. 5	786
Reflections	Varieties	May 28	1 rl.
Road to the Yukon	Variety	June 18	1 rl.
Rock-Ribbed Maine	Van Bibber	Mar. 5	2 rls.
Roses and Ruses	O. Henry story	Feb. 12	2 rls.
Rumors for Rent	Helen and Warren	June 18	2 rls.
Salmon Run	Variety	Sept. 24	1 rl.
Sky Sentinel	Variety	Feb. 5	784
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Show Rambles	Variety	July 16	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls.
The Last Word	Helen and Warren	Apr. 2	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24	2 rls.
Vendors of the World	Variety	June 11	1 rl.
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls.

Users Help Us Make This Chart More Useful

METRO - GOLDWYN - MAYER

	Kind of Picture	Review	Feet
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13	.....

PARAMOUNT

Rail Road	Krazy Kat	Oct. 1	1 rl.
Stephen Foster.	Music master series	Nov. 12	2 rls.
Toddles	Novelty	Oct. 8	1 rl.

PATHE

		1927	
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls.
A Fair Exchange	Terry cartoon	May 9	1 rl.
Agile Age	Sportlight	May 9	1 rl.
A Gold Digger of Weepah	Sennett comedy	Oct. 1	2 rls.
A Hole in One	Terry cartoon	Sep. 10	1 rl.
And Life As It Isn't	Terry cartoon	Aug. 6	1 rl.
A Small Town Princess	Sennett comedy	Apr. 2	2 rls.
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Big Reward	Terry cartoon	July 2	1 rl.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls.
Bubbling Over	Terry cartoon	May 9	1 rl.
Chills and Fever	Sportlight	June 4	1 rl.
Cracked Ice	Terry cartoon	Mar. 19	1 rl.
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls.
College Kiddo	Sennett comedy	Aug. 6	2 rlsl
Crimson Flash (Cullen Landis)	Serial	June 18	..
Curled in the Excitement	Sennett comedy	June 11	2 rls.
Died in the Wool	Terry cartoon	June 18	1 rl.
Digging for Gold	Terry cartoon	June 4	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12	2 rls.
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls.
Down to the Sea	Sportlight	Oct. 29	1 rl.
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls.
Eve's Love Letters	Hal Roach comedy	May 28	2 rls.
Fluttering Hearts (Chase)	Comedy	June 18	2 rls.
Flying Feet	Sportlight	June 4	1 rl.
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls.
For Sale a Bungalow	Sennett comedy	Oct. 29	2 rls.
Fox Hunt	Terry cartoon	Nov. 12	1 rl.
Frontier of Sport	Sportlight	July 23	1 rl.
Frost Line	Sportlight	Apr. 2	1 rl.
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl.
Hard Cider	Terry cartoon	June 11	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20	..
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	1 rl.
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls.
Honor Man	Terry cartoon	May 2	1 rl.
Hook, Line and Sinker	Terry cartoon	Aug. 27	1 rl.
Horses, Horses, Horses	Terry cartoon	May 21	1 rl.
Human Fly	Terry cartoon	Sept. 24	1 rl.
Hunting for Germans	Will Rogers' trip	June 4	1 rl.
In Again, Out Again	Terry cartoon	Oct. 1	1 rl.
In Europe with Will Rogers	Series	Nov. 12	1 rl.
In the Rough	Terry cartoon	Mar. 5	1 rl.
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls.
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls.
King Harold	Henry & Polly	Nov. 12	2 rls.
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl.
Love 'Em and Weep (Mae Bush)	Hal Roach comedy	June 18	2 rls.
Love Nest	Terry cartoon	July 23	1 rl.
Lovy My Dog	Our Gang	May 2	2 rls.
Magician	Terry cartoon	Apr. 16	1 rl.
Mail Pilot	Terry cartoon	Mar. 12	1 rl.
Medicine Man	Terry cartoon	Apr. 23	1 rl.
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	..
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29	2 rls.
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls.
One-Man Dog	Terry cartoon	July 2	1 rl.
On the Hook	Sportlight	Sept. 10	1 rl.
Outwitting Time	Sportlight	Nov. 12	1 rl.
Pathe Review 12	Magazine	Apr. 16	1 rl.
Pathe Review 13	Magazine	Apr. 23	1 rl.
Pathe Review 14	Magazine	Apr. 23	1 rl.
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl.
Pathe Review 16	Magazine	May 2	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Pathe Review 21	Magazine	May 21	1 rl.
Pathe Review 22-23	Magazine	June 4	1 rl.
Pathe Review 24	Magazine	June 18	1 rl.
Pathe Review 27	Magazine	July 2	1 rl.
Pathe Review 28	Magazine	July 23	1 rl.
Pathe Reviews 29-30	Magazine	July 30	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6	1 rl.
Pathe Review 33	Magazine	Aug. 13	1 rl.
Pathe Reviews, 34, 35	Magazine	Aug. 27	1 rl.
Pathe Review 38	Magazine	Sept. 10	1 rl.
Pathe Review 39	Magazine	Sept. 24	1 rl.
Pathe Review 40	Magazine	Oct. 8	1 rl.
Pathe Review 44	Magazine	Oct. 29	1 rl.
Pathe Review	Review	Mar 19	1 rl.
Pathe Reviews 46, 47	Magazine	Nov. 12	1 rl.
Pie Eyed Piper	Terry cartoon	May 9	1 rl.
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls.
Red Hot Sands	Terry cartoon	Aug. 20	1 rl.
Riding High	Terry cartoon	July 2	1 rl.
Rival Sex	Sportlight	Apr. 9	1 rl.
River of Doubt	Terry cartoon	Oct. 1	1 rl.
Roaming the Emerald Isle	Will Rogers series	Aug. 13	1 rl.
Sailor Beware	Hal Roach comedy	Sept. 24	2 rls.
Scents and Dog Sense	Sportlight	Aug. 20	1 rl.
Seeing the World	Our Gang comedy	Feb. 26	2 rls.
Should a Mason Tell	Henry and Polly	Oct. 8	2 rls.
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls.
Smith's Candy Shop	Smith family	Aug. 13	2 rls.
Smith's Cook	Smith Family	Oct. 29	2 rls.
Smith's Fishing Trip	Smith Family	May 28	2 rls.
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls.
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls.
Smiths's Pony	Smith Family	Sept. 10	2 rls.
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls.
Subway Sally	Terry cartoon	July 30	1 rl.
Tabloid Editions	Sportlight	May 21	1 rl.
Taking the Air	Terry cartoon	Mar 19	1 rl.
Ten Years Old	Our Gang	Apr. 16	2 rls.
The Bully	Terry cartoon	July 30	1 rl.
Tired Business Men	Our Gang comedy	May 21	2 rls.
Tit for Tat	Terry cartoon	Mar. 5	1 rl.
Weatherproof	Sportlight	Mar. 19	1 rl.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13	2 rls.
When Snow Flies	Sportlight	May 14	1 rl.
Why Girls Love Sailor (Laurel)	Hal Roach comedy	July 23	2 rls.
Why Girls Say no (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls.
With Love and Hisses	Hal Roach comedy	Aug. 27	2 rls.
With Will Rogers in London	Rogers series	July 30	1 rl.
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	1 rl.

UNIVERSAL

		1927	
A Dangerous Double (Bob Curwood)	Short western	Oct. 29	2 rls.
A Fighting Finish	Collegians	Oct. 29	2 rls.
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl.
All for Uncle	Mike and Ike	Sept. 24	2 rls.
All Wet	Gumps series	Aug. 27	2 rls.
All Wet	Oswald the rabbit	Nov. 12	1 rl.
And How	Andy Gump	Oct. 8	2 rls.
Barrymore Tommy (Gilman)	Short western	June 18	2 rls.
Blind Man's Bluff	Northwest M. P.	Nov. 12	2 rls.
Breaking Records	Collegians	Apr. 2	2 rls.
Buster Come On	Buster Brown	Aug. 27	2 rls.
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls.
Buster's Frame-up	Buster Brown	May 14	2 rls.
Buster's Handicap	Buster Brown	July 16	2 rls.
Buster's Infatuation	Buster Brown	June 11	2 rls.
Collegians (second series)	Junior Jewel com.	June 11	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls.
Cows Is Cows	Short western	June 11	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10	2 rls.
Dazling Co-Ed	Collegians	Sept. 24	2 rls.
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl.
Do Or Diet (Puffy)	Comedy	May 21	1 rl.
Fighting Texan (F. Gilman)	Short western	Sept. 10	2 rls.
George's Many Loves	Let George Do It	May 21	2 rls.
Gune Justice (Gilman)	Short western	June 4	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl.
Home Trail	Western	May 28	2 rls.
Horse Trader (Gilman)	Western	July 30	2 rls.
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl.
Hot Stuff (Ben Hall)	Comedy	Oct. 1	1 rl.
Jane Misses Out	What Happened to Jane	May 9	2 rls.
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Jane's Relations	What Happened to Jane	July 16	2 rls.
Jane's Sleuth	What Happened to Jane	June 4	2 rls.
Keeping His Word	Excuse Makers.	Apr. 23	2 rls.
Keeping in Trim	Keeping Up with Jonses	Aug. 20	2 rls.
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls.
Kid George	Let George Do It	May 2	2 rls.
Law Rider (Gilman)	Short western	Oct. 8	2 rls.
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls.
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl.
My Mistake	Excuse Makers	June 4	2 rls.
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10	2 rls.
Ocean Breezes	Gump comedy.	Oct. 29	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12	1 rl.
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10	1 rl.
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Oswald Cartoons	Winkler cartoon	Aug. 13	1 rl.
Passing the Joneses	Keeping up with Joneses	Oct. 29	2 rls.
Pawns and Queens	Short western	July 23	2 rls.
Picking on George	Let George Do It	Oct. 8	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Plain Jane	What Happened to Jane	July 30	1 rl.
Please Don't	Excuse Makers	Aug. 20	2 rls.
Plumed Rider (Gilman)	Western	July 2	2 rls.
Pride of Piperock	Western comedy	Apr. 2	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
Red Warning (Newton House)	Short western	Oct. 1	2 rls.
Rest Cure	Piperock western	May 28	2 rls.
Return of the Riddle Rider	Sequel serial	Mar. 19	..
Roaring Gulch (E. Cobb)	Western	July 2	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20	2 rls.
She's My Cousin	Excuse Makers.	Apr. 2	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls.
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl.
Snookum's Asleep	Newlyweds	June 11	2 rls.
Snookums Cleans Up	Newlyweds	July 16	2 rls.
Sodas and Shebas	Drug Store Cowboy.	Aug. 27	1 rl.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1	2 rls.
Square Shooter (Gilman)	Short western	July 23	2 rls.
Stop Snookums	Newlyweds	May 9	2 rls.
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl.
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl.
That's No Excuse	Excuse Makers.	May 21	2 rls.
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl.
Trail of the Tiger (Daugherty)	Circus serial.	Aug. 6	..
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl.
What An Excuse	Excuse Makers.	June 18	2 rls.
When Greek Meets Greek	Gump comedy.	Sept. 24	2 rls.

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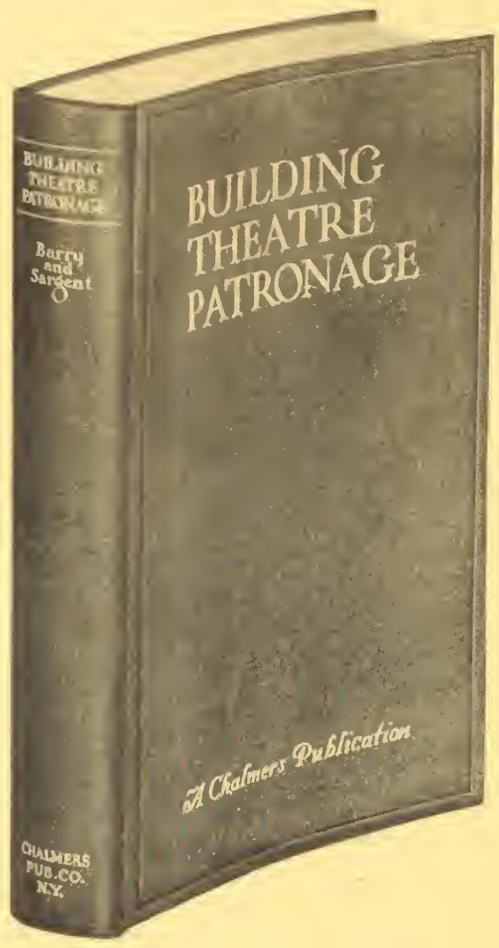

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"With this as a theme, the authors have assembled a mass of valuable suggestions and material — all of the most practical sort — and beyond question of genuine service to the exhibitor."

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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK

That "Half-Sold" Shoe

Fits Producer more than Exhibitor Says Sidney B. Lust

Sidney B. Lust, who is already well know to you, puts over a brand new angle on Accessories. What do you think about this stunt? - - - - - - - - -

SHOWS can be sold or they can be only half sold. That was how Mr. Lou B. Metzger came at us in his first article in which he argued for the fuller use of accessories. While I answered in my first reply, I see that *Better Business Builders* urges us to say our say for a better understanding of the accessories situation — and so come in again.

It is perfectly true that a wide use of accessories, granted they are selling matter for the picture, can help draw people. It is equally certain that at present the producer in so many cases makes his accessories price so high that the smaller theatre is denied the full benefit of this business building help.

But I covered that before. Now what I want to put before producers is the fact that this is the only large industry in which the manufacturer depends almost wholly on the retailer to move the goods once they are, so to speak, on his shelves.

A movie patron has recently written a feature in this section in which he argues that the public is laughing at the exhibitor for not using modern business tactics, such as radio and automobile people use. The patron is right as far as the actual theatre is concerned, but not knowing the inside of the business of selling pictures to the public, he is wrong in laying all the blame on the exhibitor. It is squarely up to the producer to help the exhibitor to "move" the product after he has placed it with the exhibitor.

So, in advocating the fully sold picture, when Mr. Metzger says so often the picture is only "half sold" — that half-sold shoe is on the producer's foot, not that of the exhibitor.

In the first place, the producer should realize that every time we put a poster, window card or herald out, Mr. Producer and the stars have their names all over these and get as much advertising out of it as we do, *if not more!*

Why doesn't that producer work along the lines that have enabled other prosperous business men to extend their sales all over the country? Big manufacturers in other lines spend a lot of money helping the retailer to move the product he has bought.

They placard the towns with twenty four sheets. They send out booklets and pamphlets. Not only that. They distribute free samples, or furnish them to the retailer to distribute, every time he places orders. I know because I have been through it.

Motion picture producers do none of this. With the exception of a trailer which, in a way, is a free sample, and which is in some cases furnished without an extra charge almost always hard to get for the small exhibitor, to the exhibitor, the motion picture producer not only asks the exhibitor to bear the whole expense of selling trade mark and product, but he adds to this a demand that the exhibitor spend more money to do this advertising which in all other lines is done by the manufacturer.

Pick up any other line besides motion pictures. If you are in any other business, and many exhibitors are, you know how the salesman for these lines approaches you.

If it's flashlights, there are booklets extolling the virtues of the product and its various models; there is probably display matter, counter cards to say the least, and all often tied up with national advertising.

Dave Bader continues this time the feature for which space was lacking last week and somewhat parallels Mr. Lust but with another slant. *(See page 48)*

Does the salesman ask you to pay for the accessories that help you sell more of his line? No, he proffers them to you as part of the sales service to the retailer, which is one of the things he uses as an inducement for you to carry his lines.

The motion picture salesman argues you into accepting his line of pictures. Then he flashes the accessories on you. So much for window cards. So much for heralds. So much for paper, and other accessories.

What would you say to a salesman for face powder, let me say for example, if he came in and after convincing you that he had an article which, put up attractively, ladies could use without danger, he then turned and showed you several attractive sample boxes, and quoted you a pretty steep price on a thousand? Or if he suggested that you devote a whole window to his goods, and then asked you to fork over a lot of money for the materials, the empty boxes, the advertising matter, show cards and so on.

And yet, according to the article which started this open discussion, Mr. Metzger, at least by inference, stands for a policy that not only charges the exhibitor with the materials to help get more people in, so the next season's product can come higher on the contract, but would compel the exhibitor to take a certain minimum amount of this accessory material.

It is my contention that the exhibitor ought to be given co-operative sales service by the producers, that the exhibitor who books in a picture is entitled to the same sort of service with it that the druggist gets when he places an order for a line of toilet goods.

In actual fact he should be more entitled to this sort of sales help, because the article he is selling, really the entertainment afforded by that picture, makes an immediate turnover for the producer who gets his money, often in advance of actual running of the picture, whereas the druggist puts in his toilet articles and gets a good extension of credit, while the goods may take weeks to move before the turnover is complete.

The producers ought to work along modern merchandising lines in backing up their product. When the salesman comes in to you and convinces you that his line has merit, that his picture will give the entertainment for which it is designed, he ought to be able to add, "And now, Mr. Exhibitor, we are willing to back up our picture.

"Here is what we can do for you. We will post as many twenty-fours, threes, ones, as you will furnish space for. We will provide, two weeks ahead of play date, one, two or three or five thousand heralds (according to your theatre and the size of your pulling radius) and as many windows cards as you will guarantee to give good display for. And here is a little novelty button (or goggles) we can let you have if you will furnish actually useful distribution."

(Please turn to page 48)

The ORCHESTRAPHONE as a BUSINESS BUILDER

By J. H. TOLER
Advertising Manager, National Theatre Supply Company.

MONEY MAKING is the first consideration of every theatre owneer. It is natural for his every outlay of time, thought and money to be directed toward those attributes of his equipment which are calculated most greatly to stimulate public favor and good will toward his theatre.

Unquestionable, after the installation of ideal projection and a proper screen surface, the matter of utmost patron importance is the music of the theatre.

Without music many a picture would fall flat. Not alone beautiful photography, splendid histrionic talent and a good story is needed: a musical setting is imperative.

MUSIC must synchronize with the picture: it must reflect moods, stimulate emotions, cause a favorable reaction. Unless it does all these it is a detriment, not a benefit.

Theatres, no matter what their seating capacity, need no longer limp along with inadequate musical backgrounds for their pictures. The smallest theatre in the world, or the largest, can now command the world's symphony orchestras, the finest of organ music, the "classiest" popular oschestras and the singers whose voices thrill the universe.

Nor need these musical aggregations, these talented singers, have their melody cramped or distorted as their performance builds up the quality of your picture. In full richness of tone and with amplitude sufficient for any occasion, their performance is at the command of any theatre — and yet within the budget that will allow you to build patronage and still not drift over into the "red ink" danger zone.

For several months past rumors have been rife that a new mechanical development in phonographic musical reproduction for moving picture back-grounding and incidental accompaniment was about to make its appearance on the market. And that it would be a patron puller.

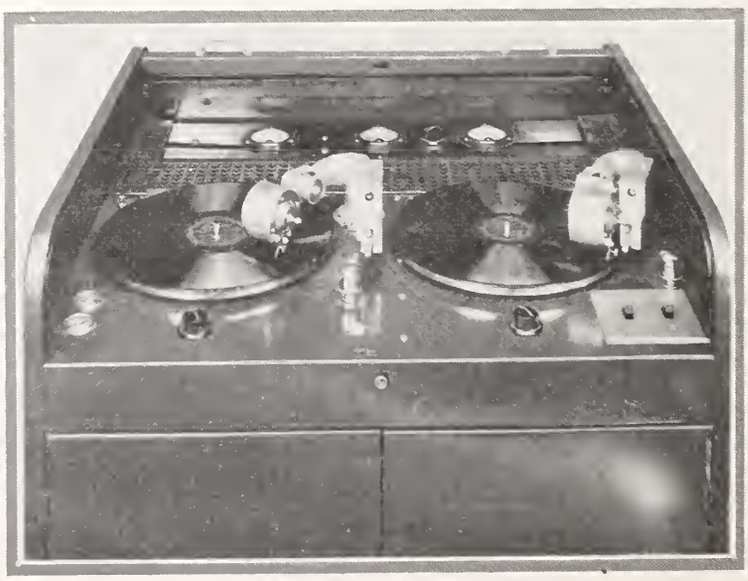
The Orchestraphone was given its initial semi-public test during the previewing of the United Artists Production, "My Best Girl," at the Eighth Street Theatre, in Chicago. Orchestraphone furnished the incidental music for Miss Pickford's starring vehicle, and the representative element of Chicago's theatre operating industry present were totally in accord in acclaiming the possibilities of the instrument.

THE Orchestraphone had already made its appearance on several occasions, somewhat incognito during its exclusive try-out period, and without exploitation, for the reason that its producers and distributors were insistent on its being perfected to the nth degree before it should be submitted for public approval.

It is a highly perfected scientific development of amplified reproduction, rendering to an exact degree in both quality and quantity, the music of the world's finest recording artists — jazz, dance and symphony orchestras, ensembles, instrumental soloists, organists. It places the Music of the Masters at the immediate disposal of the moving picture theatre, fith a range of volume sufficient for all types of theatres large and small.

The Orchestraphone is not a talking picture device. Its music is simply cued and synchronized with the presentation on the screen, if desired, in the same manner as the orchestra leader or organist "plays the picture." The Orchestraphone is, after all, conducted in the same manner as

(Please see page 48)



Close up of top of Orchestraphone

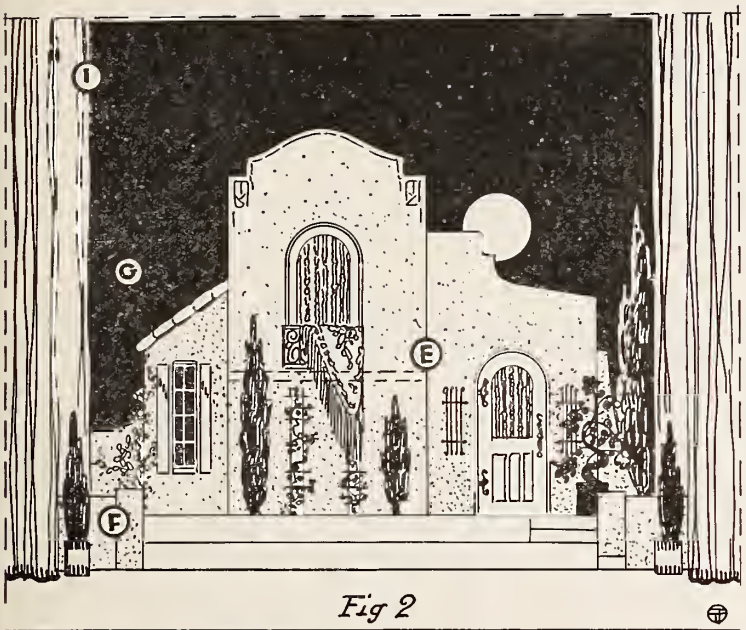


Fig 2

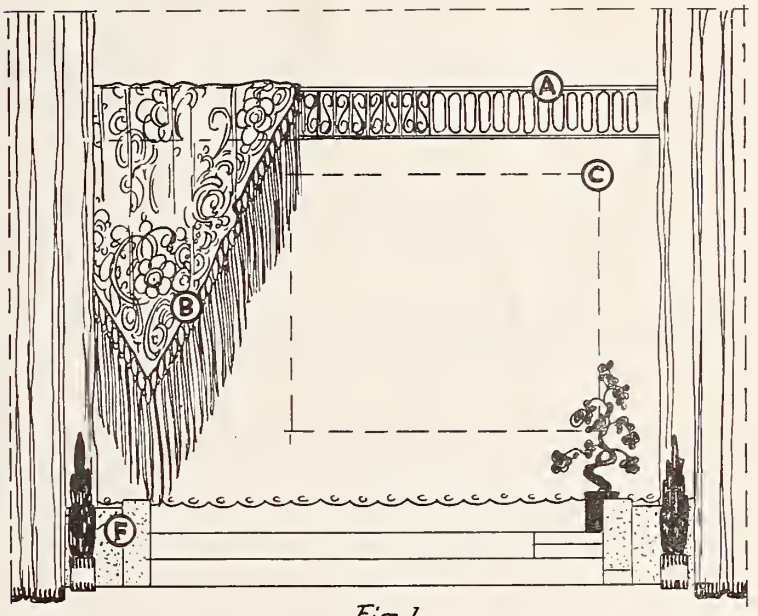


Fig 1.

O. T. Taylor's

STAGE and PIT

For Stage Band . . . . . For Qrgan . . . . Scrim Stuff . . . . . Sure Fire with "An Old Guitar and an Old Refrain" . . . . . What Some Other Folks did.

ANOTHER of those popular scrim presentations suitable for stage band or organ.

Every now and then comes a song hit that it particularly suited to scrim presentations, a song that tells a story and is tuneful as well. "An Old Guitar and an Old Refrain" is one of these and the special set of slides, which the publisher, Villa Moret of Chicago and San Francisco, will furnish upon request, is above the average. It may be well to mention that the romantic story told in the slides is not found in the words of the song, but only in the special slide verses. A set of slides should therefore be secured and read to appreciate the connection between the song and the scrim idea. Altho stage band is suggested in the following routine organ could be substituted with excellent results. The stage band is used to demonstrate the possibilities of inexpensive novelties, such as this, as a feature number to make band presentation more interesting.

So much has been written about stage bands that we feel now that the individual manager should consider the band policy, or even the occasional appearance of a good stage band, from his own standpoint, his own angle, in deciding on the band policy of the house. Used as an organ-scrim prolog to "Loves of Carmen" it will be found that this number, due to the entirely different theme, will in no way detract from the entertainment value of the picture, as is the case when a presentation idea or prolog is "lifted" from a scene in the picture Used as a stage band novelty this number should go next to the closing number on the program.

THE ROUTINE. (Right and left from audience). The band is stationed on the two platforms in usual formation and a trifle to the left, leaving a passage from the door in the house to the steps and stage in front. In playing the program up to, and including, the slide version of "An Old Guitar" the band works in the setting pictured in figure 1, a scrim masked on the top with a balcony railing over which a huge shawl is draped.

A decorated cyc may be substituted for the scrim for the first part of the program and taken up when the novelty number is begun. Drapes carry off right and left. Lights are dimmed to a low blue and slides projected onto the scrim as band plays the slide version. When the last slide is on the scrim, the black, or dark colored backing behind the scrim flies. Repeat music. Blue floods and borders up slowly behind the scrim revealing a Spanish cottage exterior. An amber spot, left overhead, picks out girl standing on balcony in a dreamy attitude, a big, red rose between her lips. Lights in front dim out. Scrim flies. A youth, strumming a guitar, enters right and serenades the girl. Interpolate Spanish love song, suggested "In Old Madrid" or "La Paloma." At finish

(Please turn to page 49)

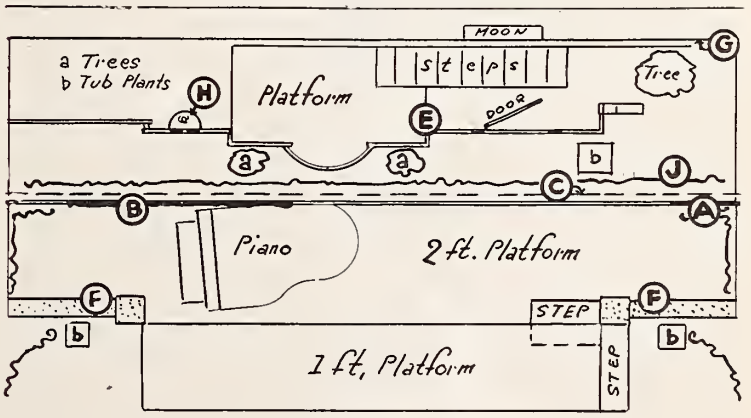


Fig. 3

— Apron —

F. H. Richardson's

BETTER PROJECTION

"Better Projection Pays" AT YOUR BOX OFFICE

J.H. Hallberg Explains Lantern Slide Specialty

MY dear Richardson: You recollect that on your last visit I exhibited to you the arrangement for lantern slide projection as provided for in the *Hallberg Reflector Arc Lamp*. You thought the devise to be of considerable merit and asked of me to provide illustrations with descriptions of it for use in the columns of your department, so here goes.

"In the accompanying schematic illustrations, on opposite page, figure 1. is a plan view illustrating position of the units for picture projection.

Figure 2. is a front elevation showing the slide attachment swung out of the way for picture projection.

Figure 3. is a plan view illustrating position of the units for lantern slide projection.

Figure 4. is a front elevation showing lantern slide attachment and condensers swung into position for lantern slide projection.

In referring to Figure 1 (A) is a cross section of the lamp house casing:

(B) is a mirror reflector correctly designed to concentrate the illumination at the aperture (C) for the film:

(D) is the (+) carbon; (E) is the (+) crater: (F) is the negative carbon: (G) is the cone of light from the (+) crater reflected and concentrated at the aperture (C).

The foregoing constitute the units involved while projecting the motion picture.

Again referring to figure 1. there is a separate right angle carbon arc lamp at the side of the main projection lamp and (H) is its (+) carbon; (I) the negative carbon: (J) the rod for fitting the right angle arc lamp, which is used exclusively for sterio projection; (K) is the swinging condenser mount within which is mounted the proper condensers together with the slide carriers (L) swung out of the way while the motion picture is projected as illustrated in figure 2. where the optical axis is indicated by (D); the motion picture light beam is controlled by dowser (P).

When it is desired to project lantern slides, the arrangement of the units will appear as in figure (3) and figure (4), and the same letters are used for illustrating the parts. The right angle sterio arc lamp is connected in multiple with the reflector arc lamp, so that when the condenser mount is swung from position figure 2. into position, figure 4. this movement also brings the right angle arc lamp closer to the reflector lamp, and in the exact position required for the condensing lenses and the lantern slide, and then when the carbon feed rod (J) provided with handle (Q) figure 3. is turned to the left, the carbon (I) touches carbon (H) allowing the sterio arc to be struck and then the unit is ready for stereopticon slide projection. The entire unit works automatically in all respects with one single motion except the striking of the sterio arc which is a separate operation. The sterio arc lamp uses the carbon stubs left from the reflector arc, and the sterio arc will maintain an arc for at least 5 minutes without attention after once started. Those who understand stereopticon slide projection realize that this is the only arrangement that affords 100% efficient slide projection, and also that the slide may be projected indefinitely because the light distribution is perfectly even and therefore the temperature is uniform there being no *"hot spots"* on the slide to crack it.

The Hallberg stereopticon attachment is therefore an entirely separate right angle arc lamp with condensers and slide carriers, simply mounted within the standard Reflector arc lamp house and on this account there is no necessity for moving the mirror reflector towards or away from the (+) crater or in any other way disturb the adjustment of the reflector projection lamp when projecting slides as is necessary with other systems using the reflector arc for stereopticon projection."

Support American Projection

WHEN the American Projectionist first came into the field this department welcomed it cordially. It was recommended by this department, which did what it could to help get it support. It was a good little paper.

Later for a short while it fell under the editorial management of a man who saw fit to attack this department, its editor and the *Moving Picture World*. His reasons were probably best known to himself — at least no one else seemed to quite understand them. Anyhow he succeeded in injuring no one but himself, so that was that.

The paper is now under a different and very able editorship and has, by its present course, repudiated what was done. I doubt if it will ever happen again and this department again recommends it to your favorable consideration. The little paper is a monthly. You may obtain sample copies by either addressing this department or the American Projectionist, 158 West 45th street, New York City. Get behind it, men, and give it your support. It is well worth its small subscription price and anyhow should have your support.

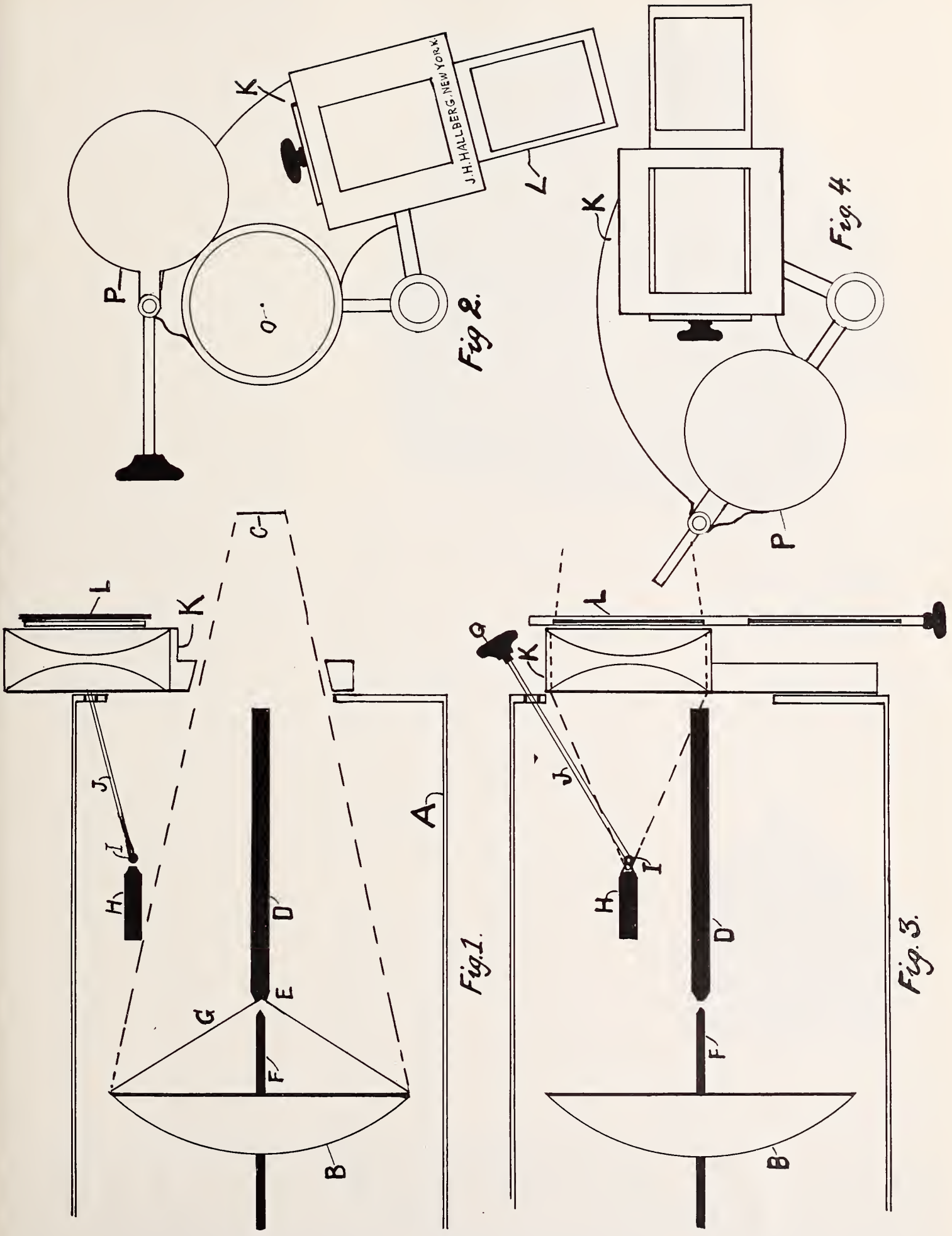
Has a Nice New Dress

The American Cinematographer, official paper of the American Society of Cinematographers, Inc., published at Hollywood, California and edited by Silas Edgar Snyder, has come out with a bran-new, very snappy dress in the shape of a 3-color cover.

My compliments to Editor Snyder. The paper, which is in its eighth volume, is very deservedly an authority in affairs cinematographic. It has done much to aid cinematography and should have the hearty support of the Cinematographers and of the motion picture industry.

Bluebook School Note

This week, to let you have the advantage of Mr. Hallberg's drawings in good size, the Bluebook School questions and answers are out: next week they will be on the job again.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J.H.HALLBERG.NEW YORK
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Fig. 3.

Orchestraphone

(Continued from page 44)

an orchestra, its operator at the console watches the screening and by the interchange of records and transposition from one record to the other, conducts the presentation of the scores in the same manner as the musical director functions in the orchestra pit.

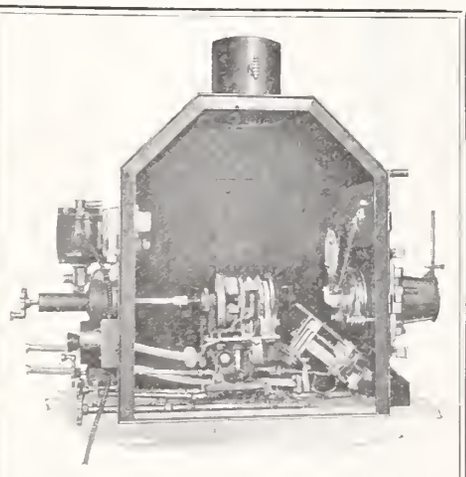
Simplicity in operation is an outstanding characteristic of the entire device. Like all loud-speaking contrivances that have been developed for use in the cinema field, its basic principle is radio amplification. With pickup and modulator its tones are transmitted to loud-speaking horns placed at most advantageous positions in the auditorium, concealed behind the organ grills or in the orchestra pit as desired.

COSTUMES
Rented for
Orchestras and Presentations
Send for Orchestra Catalog and Prices
NEW YORK COSTUME CO.
137 No. Wabash Ave. Chicago, Ill.

MOVING PICTURE THEATRE FOR SALE
New, modern theatre in live Florida city with good trade territory adjacent. No competition. Now earning about 25% on investment, including real estate, building and equipment. $6,000.00 cash will handle.
Address
REGENT THEATRE, Crystal River, Florida

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
5c per word per insertion
Minimum charge $1.00
Terms, Strictly Cash with Order
Copy must reach us by Monday noon to insure publication in that week's issue.

SITUATION WANTED
STUDENT desires position as assistant operator in movie theatre. Will go anywhere. Box 419 Moving Picture World, New York City.



THE H. C. HIGH INTENSITY LAMP
Can Improve Your Projection
WRITE FOR BOOKLET
HALL & CONNOLLY, INC.
129 Grand Street New York

"Half-Sold" Shoe

(Continued from page 43)

Sounds like Utopia, doesn't it? And yet when certain companies have gone as far as to give a sample, in the form of trailer service, how can one believe it would be impossible to go the whole way and back up the confidence of the producer in his product with real cooperation? Do you imagine the exhibitor would lay down and let your accessories end his effort on your picture? Not by a jugful. He would appreciate such cooperation and would go right along with you, selling his darndest, just as the druggist pushes the lines that have sales help backing up a good product.

I think any producer who would actually give the exhibitor merchandising help, (and in such a case he would make sure the accessories would be real sellers for his product) and back his service up with good audience pictures, could just about sew up every house in the country on his books, at least until the others saw the light and swung into line.

Colgate can do it and make a profit. Why can't you?

$ $ $ in Accessories

This is the completion of Dave Bader's feature, continued last week. Let us have your ideas on his angle and that of Sidney B. Lust.

doesn't register, as it rightfully should, at the box-office, that it is a reflection against the company which they represent. And rightfully — they should feel that way. They also know most exhibitors well enough to have their interests at heart, and in impressing that more advertising be used, they do it for the welfare of the exhibitor — just as much as for the welfare of the company they represent. Furthermore, they know the value of going back later to do business with a *showman who has made money on the product which they sell* — and they want to see the picture click as it should, *and will if backed by advertising material.*

Universal's advertising is created by the greatest artists and writers in the business today. Large salaries are paid many men to prepare accessories, to put into them the best they are capable of. This advertising would cost the exhibitors, if bought singly and made up locally, five to ten times the amount they have to pay the producing companies, who, I mentioned, before are satisfied to "carry" this advertising, which has to be paid for immediately, over a period of years and are willing to "break even" as long as exhibitors will use and let it help them swell their receipts.

Advertising has and always will be the greatest influence toward success in industry today. This has been proven beyond a shadow of a doubt — because the most successful organizations today in the business world —Big Business, I mean— are those who dole out thousands upon thousands yearly for advertising. Take Coca-Cola — Wrigley — Ivory Soap—Sun-Maid Prunes and hundreds of others you all know well by name and reputation. What has given them the great grosses they enjoy — what has made their name part of every household use? Nothing else but *advertising backed by good material.* There are many prunes, soaps, drinks, gums, etc., on the market just as good as those mentioned here and those which you know, but the public will continue to flock to the well-known products as long as they are advertised continually. And why shouldn't they? I personally have nothing in my home but advertised products, advertised radio, advertised batteries, advertised clothes, advertised toilet articles, etc. I won't take a chance on unadvertised stuff — because I want to have confidence in the things my family and I use.

There isn't a general manager or a traveling salesman, or anyone in an organization, that takes for granted that they know explicitly how Graham, Texas, should be campaigned, billed or "worked" as far as advertising is concerned. But individuals, whether they sit in New York or cross the great stretches of Texas in Henry's new car, have some idea of the best way to get the most out of a few dollars expended in advertising. Mr. Metzger knows that only one thousand heralds, one dozen window cards, a set of 11 x 14's and a set of 22 x 28's in the lobby, about fifteen cards, (14 x 36's) carefully distributed, and a banner — will go a long way in screeching from the house-tops, literally speaking, the wares that Graham, Oshkosh or Oskaloosa are endeavoring to sell. And selling pictures to the public is no easier or harder than selling a new cigarette. It takes hard work, careful planning *and the spending of a small portion of the cost of the main article.*

But, please, Mr. Larmour, do not think Mr. Metzger or any other gentleman connected with a film company is trying to *force* the sale of advertising. Metzger tried to be emphatic in his statement that not enough thought is given to advertising film product, which, you know, is not like a commodity that can be sold next week in case it is not sold this week. A motion picture must be sold quickly and effectively. *Once a patron or prospective patron decides to go elsewhere, you can do nothing. You have lost that patron forever,* as far as that particular picture is concerned. That is why advance advertising is so important and so effective. But forcing the use of advertising is no more probable than forcing one to smoke Lucky Strikes when you prefer nothing but Murads.

Larmour mentioned that he cannot understand why the American Legion can sell twenty-four sheets at $1.00 when producers must get in the neighborhood of $2.00 and slightly more. That is easily explained. There are suites of furniture that sell for $150.00, while the same number of pieces in a better shop, made by better manufacturers, costs $500.00, while still another suite will cost $950.00. *The Workmanship is what counts.* The American Legion only has one or two pictures to sell a year. They do not need high-priced artists to sit down and plan their advertising. They turn over a few stills or an idea to the lithographer who quotes them the best prices, and this lithographer will then set an artist to work making an effective job, of course, but executed simply and only in several colors. But take the posters issued by producers who have product to sell every day of the year. These posters have to vibrate with life, color, action, vivid attention-getting qualities. There can be no compromise. The job must be as perfect as man

can make it. And that is why it becomes expensive — because we cannot fail exhibitors who post these twenty-fours, *and must make certain that those who read will come!* I am not revealing the secret of why American Legion paper costs less, I am only assuming it. And if I am right it certainly is no reflection against the Legion. Their paper is effective, but their business is not motion pictures and their heart is not centered in motion pictures, as is Mr. Laemmle's and other great producers. Mr. Laemmle will not let a single accessory go out unless it is "exhibitor-proof." It must contain the ingredients of audience-appeal and contain what *most* exhibitors want.

FOR SALE

Lease Equipment & good will of Modern Vaudeville Theatre. 1700 seats. Located in Bethlehem, Pa.

Address ALBERT McEVOY
Receiver in EQUITY GLOBE THEATRE
Bethlehem, Pa.

Straight from the Shoulder

(Continued from page 34)

UNDERSTANDING HEART. Featured cast. Fine as silk, my folk like these kind and come out telling me about it and that is the thing that suits me. Made no money on it, but not the fault of the picture. Have had a scurge of Diptheria, Measels in the Camp and I don't make any money on any picture. Do well to come out. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma. Previous reports, good 2, poor 1.

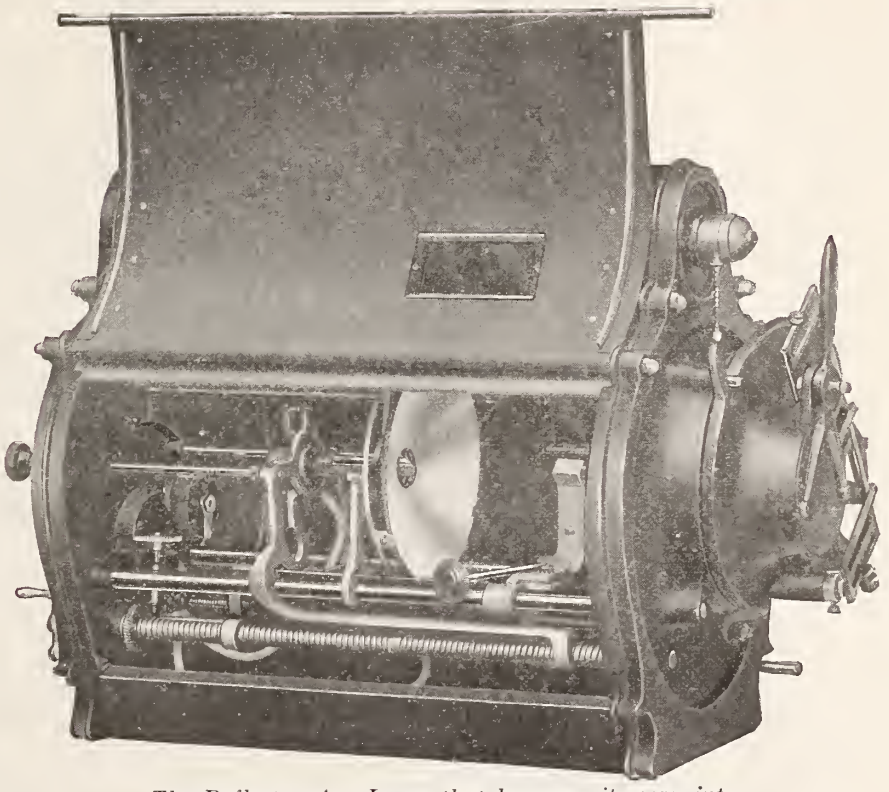
WINNERS OF THE WILDERENSS, Star, Tim McCoy. An extraordinarily good picture. Pictures of this type are a pleasure to run as they please nearly a hundred percent. Print fair. Tone and appeal, good. Sunday, yes. Not a special. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Paramount

BUGLE CALL. Star, Jackie Coogan. This is one of the best pictures we have run for some time. Jackie did splendid work. We did a nice business on this one. The director, too, deserves great credit. Ray P. Murphy, Old Trail Theatre, Hebron, Ohio.

DRUMS OF THE DESERT. Featured cast. This is an excellent Zane Grey story that went well with my patrons and will please any audience where westerns are liked. Zane Grey always goes good with me. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE STRONG AUTOMATIC LAMP



The Reflector Arc Lamp that has won its way into hundreds of Theatres on It's Own Merits.
THE STRONG ELECTRIC COMPANY
2501 La Grange St. Toledo, Ohio.

Universal

LAZY LIGHTENING. Star, Art Acord. Not much to it. Same old round. Art don't take here much. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

Stage and Pit

(Continued from page 45)

of the song the girl throws the rose to the youth and, leaving the balcony, appears a few moments later at the door. Introduce Spanish dance either to band playing "An Old Guitar" or special dance number. Curtain. Drop down to conceal Spanish Cottage set for encore number.

THE SETTINGS. Figures 1 and 3. A, is a light frame 24 to 30 inches high and of border length, covered with blue plaster board on which the railing is painted and the surplus paper trimmed away. Two appropriate railing designs are shown in fig. 1. The shawl, B, of bleached muslin, obtainable in widths up to 90 inches, has decorative stuff in bright colors and a long fringe cut in the material. A white shawl and fringe with flowery designs in reds, blues and greens is very attractive.

The painting should suggest embroidery. The size of the shawl depends on the size of the stage, the fringe from two to three feet long. The dotted lines on the scrim C indicate the square on which the slides are projected. J, figure 3, is a drop of plain dark material such as black, blue or purple plush or sateen, hung back of and close to the scrim. This is to absorb the light escaping through the meshes in the scrim and which would otherwise illuminate the set in back of the scrim and render the slides almost illegible.

The walls, F, are paper-covered frames with a strip of wall board tacked on the top to give it thickness. Finish in cream plastic or stucco of a rough texture. The platforms are covered with grass mats; or paint to suggest a tiled terrace. The house exterior, E, is in three or four sections of paper or canvas covered flats. The shuttered window has panes of oiled paper or tracing cloth with a hood, H figure 3, to shield the light and prevent spill on back drop. The walls are cream stucco. Red tile on edge of roof. Orange and black predominate in doors, shutters and trellis.

In localities where natural greens such as cedar, holly, etc., are obtainable, trees can be built that take the light wonderfully. Artificial trees are, of course, suitable, but, to be of sufficient size, prohibitive in price for any but the largest theatres. The dotted lines across central part of the house indicate height of balcony platform in back of the house, from which steps lead down to the lower platform. The backing, G, is a plain blue sky drop.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

FOR a quarter of a century it has been our responsibility to develope and maintain the high technical standards which have given American Motion Picture Projectors an International Reputation not inferior to that which has won a World Supremacy for American Motion Pictures.

As Leaders and Pioneers in this field it is our privilege to again wish our friends of the Motion Picture Industry a Merry Christmas and a Happy New Year.

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD ST. NEW YORK

OLYMPIA
THEATRE
Miami, Florida

WURLITZER
in Florida

Whether it be in Florida, California, New York or New Mexico, the Wurlitzer Organ is installed in every motion picture theatre where enterprising managers seek the finest equipment and entertainment. Everywhere in motion picture circles you will hear unanimous acclaim of Wurlitzer organ supremacy, because no other organ is so beautifully toned and so responsive to the slightest touch. You, too, may reluctantly but eventually be convinced of the superiority of the Wurlitzer Organ, even though it require the replacement of your present instrument.

Beautifully illustrated Theatre Organ catalog will be mailed promptly upon request.

Wurlitzer Organs are built in many styles and sizes to fit your particular requirements.

WURLITZER ORGANS

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Cincinnati
Detroit
Kansas City
Los Angeles

HOME MOVIES THREATENS THEATRE BUSINESS?
DE MILLE FLOUTS HAYS POLICY ON STORIES!

MOVING PICTURE WORLD

VOLUME 89
NUMBER 9

—The Showman's Business Paper—

DECEMBER 31, 1927
PRICE 25 CENTS

"THERE'S THE PICTURE I WANT TO SEE — JOHN GILBERT AND GRETA GARBO IN 'LOVE'."

(—you'll hear that a lot in 1928!)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17 1906, at the Post Office at New York, N. Y. under the act of March 3, 1879. Printed weekly. $3 a year

PARDON ME WHILE I LAUGH

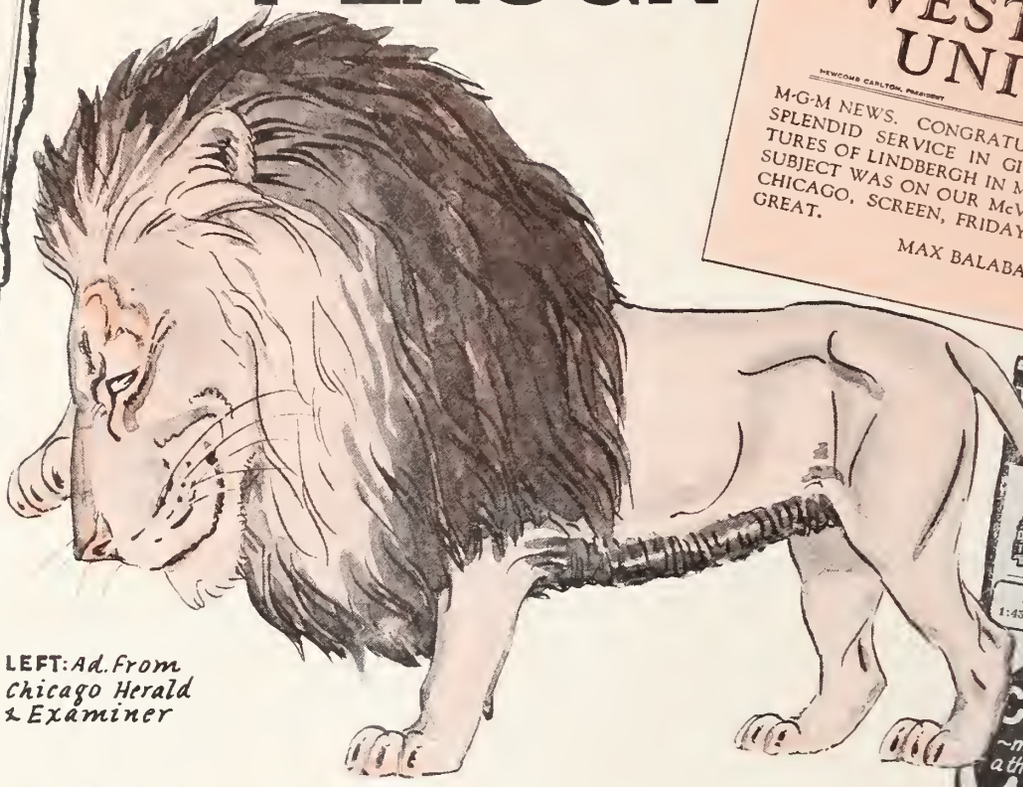
M-G-M NEWS
Issued by Hearst News Service, Inc.

At Leading Theatres for

FIRST PICTURES
of
LINDBERGH'S TRIUMPHANT ARRIVAL IN MEXICO

Now Showing at Following Theaters:

McVICKERS
RIALTO
ALAMO
MIDWEST
TERMINAL
STATE
PORTAGE PARK
CRYSTAL
DRAKE
MADISON SQUARE
ALCYON, Highland Park
ORPHEUM, Rockford



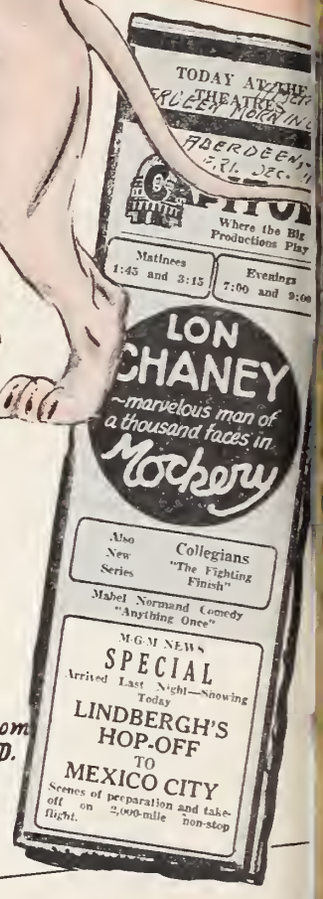
LEFT: *Ad. From Chicago Herald & Examiner*

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

M-G-M NEWS. CONGRATULATIONS ON YOU SPLENDID SERVICE IN GIVING US THE PIC TURES OF LINDBERGH IN MEXICO CITY. THIS SUBJECT WAS ON OUR McVICKER'S THEATRE, CHICAGO, SCREEN, FRIDAY NIGHT. THIS IS GREAT.

MAX BALABAN, CHICAGO, ILL.


TODAY AT THE
ABERDEEN
Where the Big Productions Play
Matinees 1:45 and 3:15
Evenings 7:00 and 9:00
LON CHANEY
~marvelous man of a thousand faces in~
Mockery
Also New Series
Collegians "The Fighting Finish"
Mabel Normand Comedy "Anything Once"
M-G-M NEWS SPECIAL
Arrived Last Night—Showing Today
LINDBERGH'S HOP-OFF TO MEXICO CITY
Scenes of preparation and take-off on 2,000-mile non-stop flight.

RIGHT: *Ad. From Aberdeen S.D. American*

WHILE others talk, talk, talk—
M-G-M News
QUIETLY steals a march
ON the newsreel field
AND delivers!

WESTERN UNION

NEWS ARRIVED LAST NIGHT. CONGRATULATIONS. REMARKABLE SERVICE. LINDBERGH HOP-OFF MEXICO SHOWN EACH PERFORMANCE YESTERDAY.

MATT. H. WHITHAM
VALDOSTA, GA.

WESTERN UNION

RECEIVED ARRIVAL OF LINDBERGH IN MEXICO CITY AND, AS USUAL, THE M-G-M NEWS IS AHEAD OF THE REST. CONGRATULATIONS FOR THE SPEEDY SERVICE AND KEEP UP THE GOOD WORK. REGARDS.

ALEXANDER PANTAGES,
SAN DIEGO, CAL.

NO wonder that
M-G-M News has
WON thousands of
SATISFIED customers!
WITH typical
M-G-M dash and
DARING,
YOUNG Blood has
BECOME within a
FEW months the
MARVEL of the whole
NEWSREEL field.

(Letter)

The special scoop on Col. Charles Lindbergh's take-off from Washington for Mexico City arrived 1:30 A. M. Friday. The feat of taking these pictures in Washington and delivering them to theatre 2000 miles away within fifty hours afterward is remarkable, and the M-G-M News staff together with the brave Air men who carry the prints, are deserving of almost as much praise as "Ambassador" Lindy himself.

WALKER AMUSEMENT C
M. E. WALK

(wire)

Congratulations on your remarkable speed in delivering newsreel special on Lindbergh's arrival in Mexico.

CHARLES H. WUERZ,
Raymond Theatre, Pasadena, Cal.

(wire)

Lindbergh subject and Lindy special Mexico hop-off great stuff. Got two great stories in today's local newspapers. Mr. ROTH, Nashville, Tenn.

WESTERN UNION

Congratulations on scoop of Lindbergh's arrival in Mexico. Head of all competitors here from 27 to 48 hours. Service like this makes a newsreel. Regards.

J. H. GOLDBERG
LOS ANGELES, CAL.

METRO-GOLDW[illegible]AYER

first of 1928's *big* pictures!

¶ They're off! Paramount's Big Ten — off to make new records in 1928. ¶ "BEAU SABREUR" leads the way. A ready-made audience in every city in the country waiting for it! ¶ All who read the book (a best seller). ¶ All who saw its brilliant predecessor "BEAU GESTE" (winner of "Photoplay" medal as best picture of last year). ¶ And all who love adventure, romance, mystery, comedy! ¶ "BEAU SABREUR." First of 1928's *big* pictures! First of Paramount's 1928 de luxe specials!

the brilliant answer to "Beau Geste"

"BEAU SABREUR"

The answer to "Beau Geste" by Percival C. Wren, with Gary Cooper, Evelyn Brent, Noah Beery and William Powell. Directed by John Waters.

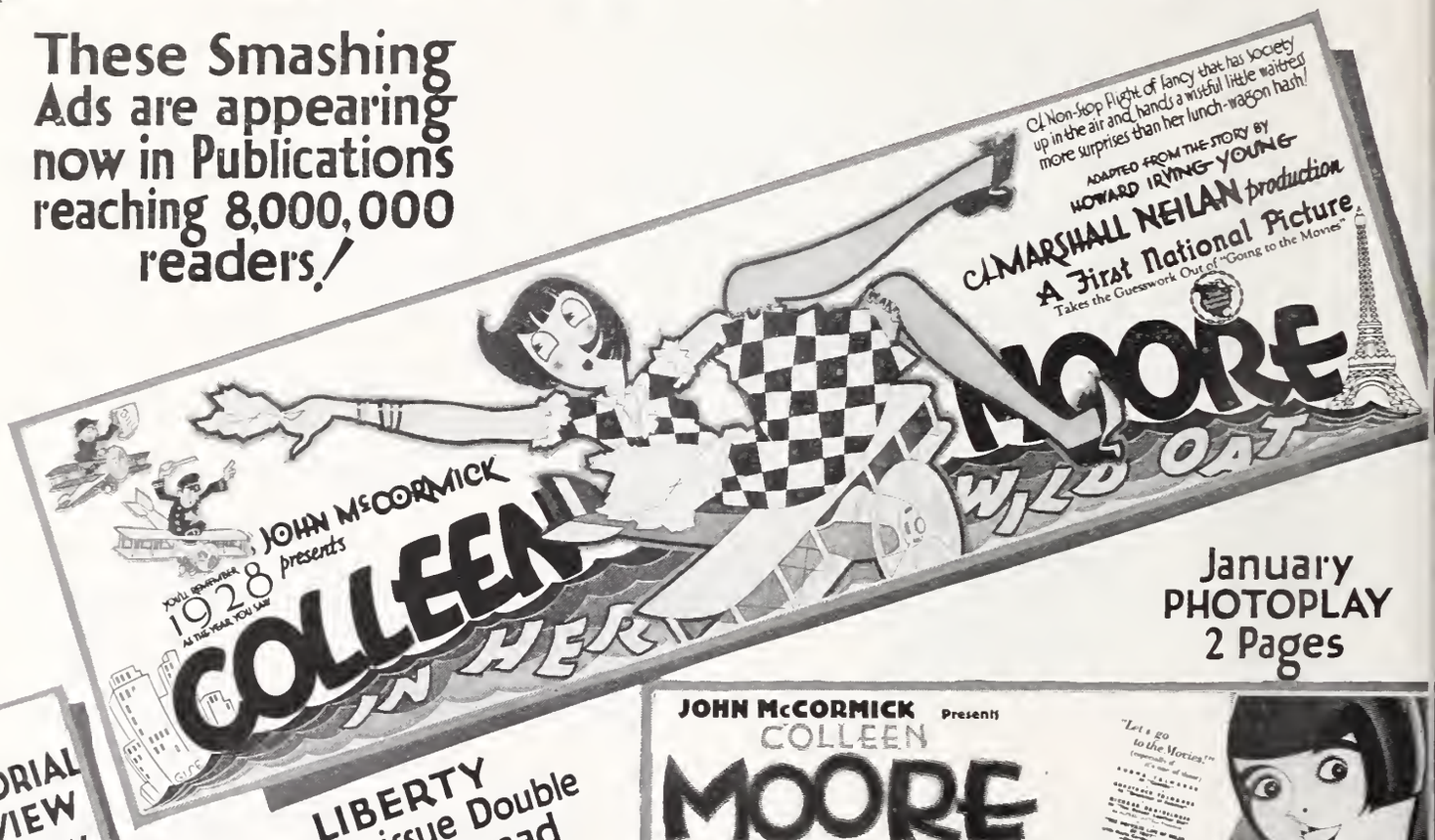
motion picture headquarters

TRADE MARK
Paramount Pictures

SCREAMING!

across the pages of Great National Magazines

These Smashing Ads are appearing now in Publications reaching 8,000,000 readers!


A Non-stop Flight of fancy that has society up in the air and hands a wistful little waitress more surprises than her lunch-wagon hash!
ADAPTED FROM THE STORY BY HOWARD IRVING YOUNG
A MARSHALL NEILAN production
A First National Picture
Takes the Guesswork Out of "Going to the Movies"
JOHN McCORMICK presents
COLLEEN MOORE
IN HER WILD OAT
You'll remember 1928 as the year you saw

January PHOTOPLAY 2 Pages

PICTORIAL REVIEW January

LIBERTY Dec. 31st issue Double half-page spread in 2 COLORS!

January MOTION PICTURE CLASSIC

First National Pictures

-to tell the World you're going to play COLLEEN'S GREATEST

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

ABC CIRCULATION

MOVING PICTURE WORLD

The Showman's Business Paper

7619 EXHIBITORS

Vol. 89 | New York, December 31, 1927 | No. 9

IS HOME SHOW MENACE TO B.O?

DE MILLE DEFY TO HAYS STORY POLICY, REPORT

Hollywood—It is related on good authority that Cecil B. DeMille, dissatisfied with the alleged discrimination of the Hays organization as regards its restrictive orders on the selection of books and plays for screen story material, has issued orders to his scenario department to disregard all regulations of the Motion Picture Producers and Distributors' Association governing the use or choice of such material.

In extenuation of this order, De Mille will brook no interference by the Hays organization in making his pictures. The DeMille stand is said to be a sequel to the Hays handling of the film version of "Sadie Thompson," the book title from which the stage play "Rain" was made.

It is reported that DeMille had one or two productions in mind which Hays barred because he believed them to be objectionable. De Mille figures that in lifting the ban on "Rain," while continuing to frown on proposals for less objectionable productions, the M. P. P. A. is discriminating in its dealing with members.

Fox was barred from making "Rain" as a picture under that title.

Roxy Breaks Record

The Roxy Theatre hung up a new world record on Christmas Day when it smashed all previous box office and attendance matinee records, entertaining over 30,000 people during the day.

Chaplin's "Circus," Jan. 6

"The Circus," Charlie Chaplin's new comedy, two years in the making, will have its world premiere at the Mark Strand Theatre, New York, at a gala midnight performance, Jan. 6. The doors will open at 11:30 o'clock and the performance will begin at midnight. All seats will be reserved and will be sold in a special box office in the lobby.

Beth Brown, author of "Ballyhoo," novel of Carnival life bought by M-G-M for Norma Shearer.

Browning Signed To Long Term by Metro

Tod Browning, director of practically all of Lon Chaney's recent releases, has signed a new long-term contract with Metro-Goldwyn-Mayer. Browning is now completing "The Big City."

National System of Exchanges Renting for Home Use

The steady growth and development of the showing of movies in private homes, now augmented in appeal by the appearance on the market of nationally famous stars in professionally made productions, is fore-shadowing a vast system of exchanges, paralleling in magnitude and activity the present system of professional exchanges, according to several leading operators of renting systems furnishing 16 millimeter films to owners of home projectors.

Christmas week, in particular, brought sufficient evidence of this activity to cause no uncertain measure of alarm in some exhibitors circles. The evidence in question took the form of numerous advertisements in newspapers of large circulations, in popular magazines, and in technical magazines especially aimed at projector-owning prospects. The notable feature of these ads was the offer to rent films at nominal prices, starring players who are household words in the movie fan's home.

One powerful newspaper, with tremendous influence on its readers, ran an editorial, pointing out the unrestrained spread of motion pictures as an entertainment in the home and citing figures as the result of a careful survey to show that there where then in use at least 125,000 home projectors. Later reports infer that the Christmas buying rush conservatively augments this number by 50,000.

As an instance of the substantial position the system of dealing with home users already holds, various advertising literature has come to light showing many of the largest department stores subscribing as agents—in effect, acting as exchanges—with stores selling photographic supplies, often as many as a dozen in one city, forming the essential structure of what is cumulatively a nation-wide chain. Enterprise, exploitation and merchandising methods of a piece with the

(Continued on page 8)

Land of Firewalkers Novel Pathe Release

"The Land of the Firewalkers," intimate scenes of daily life in the islands of the South Seas, offering one of the most interesting subjects ever offered in Pathe Review, will be released serially in the four successive issues beginning with No. 1, released on January 1, 1928.

A heavy veil of mystery hangs over the thrilling ceremony of firewalking as presented in the January Pathe Reviews. Starting with issue No. 1, the audience travels with an exploring party in the South Seas and arrives at the little island of Viti Livu. Disembarking, the party is royally welcomed by the natives with the traditional Kava ceremony. Then a "mekke" or sitting dance is performed for them.

Fox Movietone Innovation to Reach Screen Early Jan.

Fox Movietone Entertainments, an innovation in screen fare, will be ready for release the first week in January. Raquel Meller, the internationally known star, renders four songs in her Movietone appearance: "Flor de Mal," "Corpus Christi Day," "La Mujer del Torero" and "Noi de la Mare."

Ben Bernie and his orchestra offer "A Lane in Spain," "Are You Going to be Home?" and "Scheherezade." Chic Sale's inimitable comedy sketch, "They Are Coming to Get Me," is another headline screen presentation. Anatole Friedland's Ritz Revue pleases eye and ear in a whimsy called "On the Beach in Atlantic City." Movietone entertainment of national and international interest also include singing by the Vatican Choir.

MARTIN J. QUIGLEY

President, Quigley Publishing Company

AND

JOHN F. CHALMERS

President, Chalmers Publishing Company

Announce the Consolidation of

EXHIBITORS HERALD and MOVING PICTURE WORLD

Effective January 1, 1928

The Combined Publications
Will Be Edited and Published
By

MARTIN J. QUIGLEY

Announcement

WITH this issue MOVING PICTURE WORLD concludes publication as an individual trade paper and becomes merged with EXHIBITORS HERALD. The combined publications will be published under the joint title, "EXHIBITORS HERALD and MOVING PICTURE WORLD."

Next week's issue, under date of January 7, 1928, will witness the appearance of the first issue of the combined publications—a combination that marks the most important and constructive event in the history of motion picture trade journalism.

Nearly twenty-one years ago the late J. P. Chalmers, Jr., the founder and leader of MOVING PICTURE WORLD, was privileged to lay the foundation of character and the high principles of independence, service, fair play and rugged honesty from which, we who have followed, have never departed.

From these pioneering days until now, MOVING PICTURE WORLD has steadily won and held the greatest of all verified exhibitor circulations and the corresponding good-will and confidence of the industry. That this well-earned prestige and exhibitor strength is now to be joined with that of another pioneer — EXHIBITORS HERALD — is as fitting as it is logical.

It is a particular pleasure to announce this consolidation with EXHIBITORS HERALD — a publication whose history of integrity, service, fair play and independence so closely parallels that of MOVING PICTURE WORLD.

In concluding this announcement I can confidently assure all the friends of MOVING PICTURE WORLD, throughout the world of moving pictures and in every branch and territory of the industry, that under the able direction of Martin J. Quigley—whose publishing enterprise and editorial ability are a matter of common knowledge throughout the business of motion pictures — the same good name, exhibitor strength and high publishing principles maintained in the past by MOVING PICTURE WORLD will be preserved and continued in the combined publications to the end that this industry shall have the greatest showman's business paper it has ever known.

John F. Chalmers

President
Chalmers Publishing Company

MOVING PICTURE
WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 89 NO. 9

Fox's Detroit 6,000 Seater Soon Ready

Detroit realtors and builders are interested in the rapid construction of the Fox Theatre, which will seat more than 6,000 people. Having the largest balcony span in the world, this house, patterned after the Hindu Temple style of architecture, soon will enter the last stages of completion. Among its features will be a special broadcasting station constructed as a part of the building.

In addition to the Detroit enterprise, which will be completed by midsummer of 1928, Fox will have houses of a similar size in operation in Dayton, St. Louis, Brooklyn, Washington, Baltimore, Minneapolis, St. Paul, Milwaukee, Philadelphia, Los Angeles, San Francisco, and Newark.

"Steer" Follows "Love Mart" at the Strand

"A Texas Steer," starring Will Rogers, has been booked into the Mark Strand Theatre, New York, next week, following "The Love Mart" occupying the Strand's screen this week. A third First National picture, "Man Crazy," was shown at the Strand preceding "The Love Mart."

M-G-M Buys Beth Brown's "Ballyhoo" for N. Shearer

After spirited bidding by several of the largest producing companies for the film rights to Beth Brown's novel of carnival life, "Ballyhoo," Metro-Goldwyn-Mayer settled all question as to who would get the story by purchasing it as the next vehicle for Norma Shearer. The book, brought out by the Dial Press several months ago, has enjoyed a wide sale and from the very first was pronounced ideal screen material. British book rights were sold recently. Negotiations by several producers for stage rights are now in progress.

"Ballyhoo" is Beth Brown's fourth book. A most recent work, "Little Girl Blue," having its setting in a circus atmosphere, is also reported being negotiated for. The author comes naturally to her material on various aspects of show business from personal experiences as a performer and writer. In the past year she distinguished herself by having her name on Broadway screens every month, being credited with editing and titling stories on four features and 54 short subjects. Her name has constantly appeared at the head of stories in leading magazines. She is at present at work on a romantic novel treating with vaudeville, one of a series of three, dealing with every angle of theatrical life.

Roxy Launches New Year Bill

Roxy and his Gang will usher in the New Year from the Roxy Theatre Monday evening, January 2nd, over W.J.Z. with a program replete with the holiday spirit and characteristic of this impressario's radio showmanship. The stage program will be punctuated by several elaborate numbers emphasizing the spirit of the season.

First will be "The Dawn," an allegory with music by Oley Speaks and incorporating Gounod's "The Processional." The soloist will be Jeanne Mignolet and the choral numbers will be sung by the Roxy Ensemble. Another outstanding choral contribution will be a hunting scene in which old English hunting songs will be the Roxy ensemble.

Swinging to the other end of the musical gamut will be a modern jazz number utilizing a stage band, orchestra and soloists.

NARCISIN.—They call him the Spanish Lon Chaney. Actor, dancer, singer, exponent of the "Malambo," gaucho dance that will astonish Broadway. With his company at present for a 2 week season at the Palm Garden, 52nd. Street and 8th Avenue.

HOME SHOWS ARE MENACE TO THEATRES

(Continued from page 7)

operation of the professional distributing exchanges, mark the manner in which the 16 millimeter film business is being promoted.

One graphic instance of tying up a film user for a measurable period is instanced in the use of a coupon system inaugurated by one of the companies. Through the medium of a conveniently arranged series of books, each containing, respectively, 5, 10, 26 and 52 coupons, a virtual system of block booking is effected for the consumer, with consequent reductions in price.

The prices, in the block booking system, vary from about $12 for five films, to about $100 for 52. The stipulations under this arrangement constitutes a twenty-four hour period as one rental, or a week-end — Saturday to Monday—as one rental. The 52-rental coupon shows that already, in one company alone, there is sufficient product on hand to offer a different film every week for a year.

Thus, 16 millimeter exchanges, or movie libraries, as they are called, are receiving a sales impetus in quarters sometimes calculated to exceed the general selling power of ordinary moving picture exchanges. Mail order houses, of the magnitude of Sears-Roebuck and Montgomery, Ward and Co. are said to be contemplating entrance into the amateur film renting field. An instance of how some of these films sell is given in the sale of the Lindbergh Flight feature, which is said to have been bought by over 60,000 users of home projectors. These sold before the present substantial system of renting had been established, a figure considered by experts in the field to be about one-half of the figure had it been computed in rentals in the present circumstances.

The crux of the whole matter as expressed by exhibitors, is: how far and to what extent is this new form of home entertainment affecting receipts at the theatre box-office? Exhibitors have no way of checking this up, feeling that its influence is yet in the formative stage. Operators of the 16mm. system declare the type of family using a home projector is not a confirmed patron of professional movies. They offer the additional argument that the general interest in movies at home will tend to develop more patrons for the theatre—that the so-called home competition merely stimulates interest in movies, with consequent profits at the box-office.

The feeling of exhibitors at large, relative to the 16mm situation, so far as investigation shows, is confined to an undercurrent of watchful waiting rather than to any crystallized complaint on a large scale, but this is generally ascribed to the fact that the facts of the home-rental activities have not been sufficiently garnered, to give them a clear basis for their reactions. Probably, the developments of the new industry in the next six months will offer enough evidence for a specific analysis.

Fontanello Leads Orchestra

E. W. Gould, Manager of the Morningside Theatre, 8th Ave. and 116th St., New York City, has appointed Maestro Vincent Fontanello leader of the Concert Orchestra.

Moving Picture World Selects
BEST 10 PICTURES OF 1927

(LISTED ALPHABETICALLY)

BEAU GESTE
BEN-HUR
BIG PARADE, THE
CHANG
RESURRECTION
SEVENTH HEAVEN
UNDERWORLD
WAY OF ALL FLESH, THE
WHITE GOLD
WHAT PRICE GLORY

NEW YORK CRITICS say!

GET-HOT

THE Private LIFE OF HELEN OF TROY

by JOHN ERSKINE
Presented by
RICHARD A. ROWLAND
with LEWIS STONE, MARIA CORDA and RICARDO CORTEZ
Written for the Screen and Produced by
CAREY WILSON
Directed by
ALEXANDER KORDA

"We haven't had so much fun in a long time."
—*Herald-Tribune*

"Is in for a long life and a happy one."
—*Evening World*

"A new and intelligent step in movies."
—*Daily Mirror*

"Launched a thousand gags. Sets of unusual beauty."
—*Evening Graphic*

"Most amusing. Maria Corda fascinating."
—*New York Times*

"It's a mighty delicious affair."—*Film Daily*

"'Helen' a gem. It will get plenty of money."
—*Exhibitors' Daily Review*

"Two distinctly fine things have been wrought in 'Helen of Troy'."—*N. Y. World*

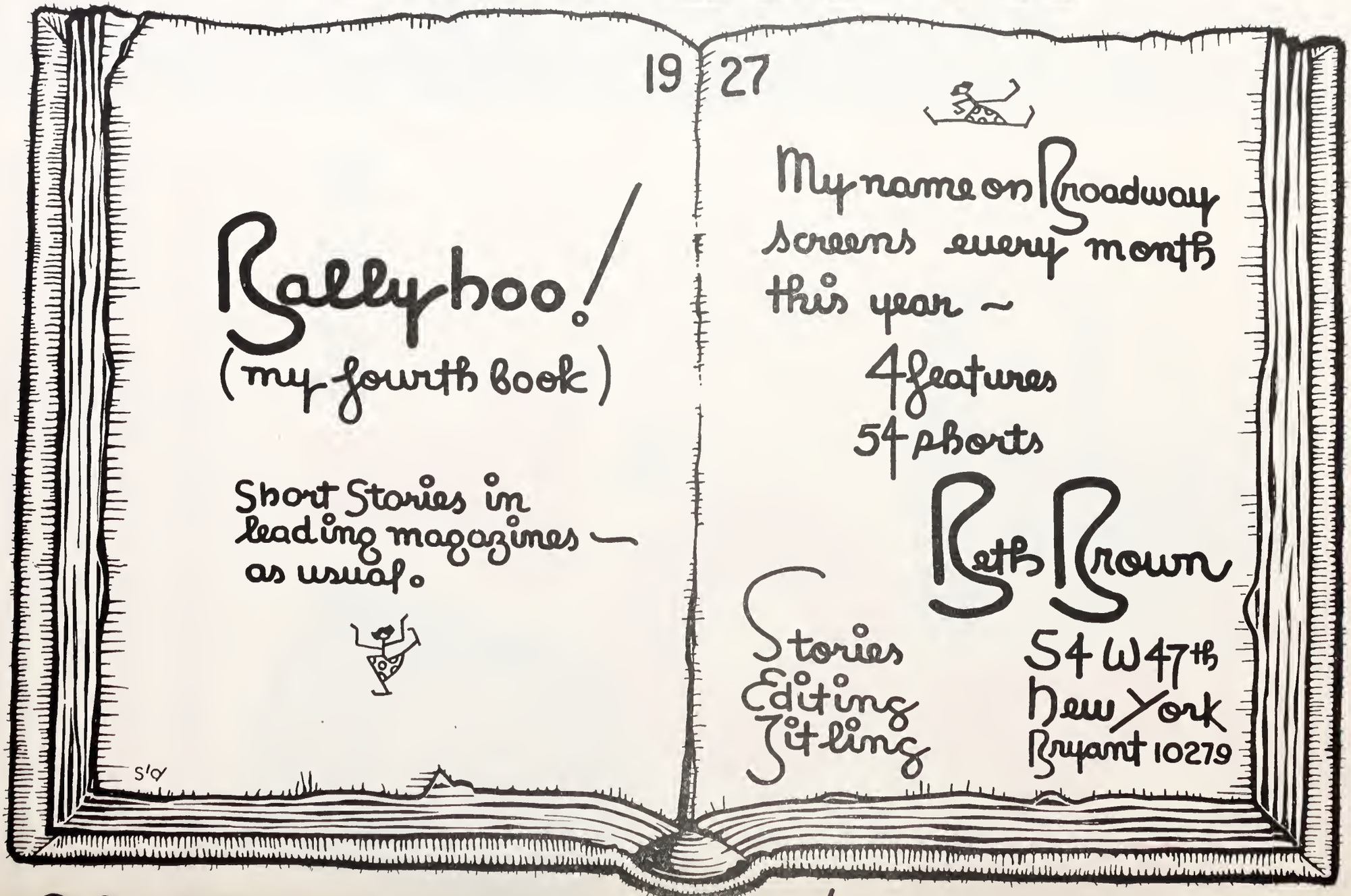
"You won't go wrong if you spend your pennies for a good time at 'The Private Life of Helen of Troy'."
—*Telegraph*

"Brings a breeze of originality from the West."—*Sun*

Roaring Reception from Reviewers....

Burning up Broadway at the Globe, at $2.20 top....Shot to Capacity Day after Opening....FIRST NATIONAL'S Second Great Road-Show Triumph of the Season!

Beth Brown



P.S. METRO BOUGHT BALLYHOO! FOR NORMA SHEARER-

EDITORIAL

Forward

THE merger of *Moving Picture World* and *Exhibitors Herald* is the biggest news of the week. And the best. It gives good cause for felicitating the industry in all its branches. For in union there is strength. And in this union lies brilliant promise for the new year. And for all the years to come.

The great host of exhibitors whose way is lighted by that torch of truth kept burning so brightly by the trade press, has now a more mighty champion to enter the lists in its behalf. Exhibitor strength is multiplied in this fusion of its press.

Inspired by a whole-hearted desire to serve the industry with all their beings, these wise publishers have obviated a condition which has long been the proverbial thorn in the side of the producer-distributor faction. The elimination of duplication became of paramount import. Others tried and failed. So it is somewhat in the nature of an achievement that the clarity of vision, the unselfishness, the enterprise of Martin Quigley and John Chalmers have brought the laurels of accomplishment to their endeavors.

IT would seem that the voice of the Oracle is echoed in the announcement of this union. It augurs well for the industry that its press has put aside all petty pride, has spurned a self-destructive strife in a concert of determination that the industry which it represents shall be accorded the highest type of service. The action follows an example. And sets one. The merger traces the trail blazed by other motion picture consolidations. Which have made for greater efficiency and accomplishment. And in its turn, shows the proper paths to some who remain prone to permit the frustration of progress by the green-eyed monster of jealousy.

Thus, appropriately with the new year, dawns a new and lustrous era in the history of motion picture trade paper publishing. A seven-league stride has been made. In the right direction. And the right direction is that which points the way to the ultimate in universal service. For service, as Will Hays says, is the supreme commitment of life.

It is my privilege to congratulate Mr. Chalmers, Mr. Quigley, and the industry which they so ably, so fearlessly, so honorably, adorn and represent.

GREETINGS

BILLIE DOVE

FIRST NATIONAL PICTURES

IRVIN WILLAT

UNIVERSAL PICTURES

WE WISH YOU A HAPPY AND A PROSPEROUS NEW YEAR

Sunday Close in Kansas— Mo. in Critical Showdown

Kansas City, Mo.—Never has the Sunday closing menace in Western Missouri and Kansas been so serious. A genuine blue law war in Pittsburg, Kas., a town of 25,000 population, is causing widespread interest in that exhibitors have sworn out complaints and caused the arrest of more than 250 business men of the town on charge of operating their business on Sundays.

The arrests included druggists, garage owners and men in all walks of industry. As a result the police courts in Pittsburg were doing a standing room business. Prior to last spring Pittsburg motion picture theatres had been closed on Sundays for about twelve years. Last spring, however, they opened and at first there was no opposition forthcoming. Then the ministers and many laymen got busy and the city council passed an ordinance prohibiting Sunday shows. Several exhibitors were arrested. Glenn H. Taylor, lawyer, was retained as attorney for the exhibitors, who contended that the city ordinance did not repeal the ancient Sunday labor law of Kansas, which is a state, and not a city, law. It was under the latter law which exhibitors had business men arrested.

The advance announcement of the exhibitors that they would file complaints against business houses which operated on Sunday, caused fifty places of business to remain closed, but hundreds remained open. Joplin, Mo., a city of 60,000 population, which has Sunday shows, and which is only a few miles from Pittsburg on a concrete highway, has been a mecca for Pittsburg movie fans in the past.

At Warrensburg, Mo., a town of 8,000, Nick Bradley, prosecuting attorney, announced this week he would close motion picture theatres on Sunday under the ancient Missouri labor law. R. M. Shelton, manager of the Star theatre in that city, came back with the announcement that if his theatre was closed he would file complaints against all business houses which remained open on Sundays, making it impossible for a person to buy a box of matches or obtain change for a church collector.

GILDA WITH "DEVIL DANCER" IN EUROPE

After her tour of the principal cities, of which her present engagement in "The Devil Dancer" at the Rivoli is the first stop, Gilda Gray will accompany her first Samuel Goldwyn picture with a personal appearance in London, to be followed later in Paris, Berlin and other continental cities.

M-G-M Acquires "Iris"

M-G-M announces it has acquired the screen rights to Pinero's tragic romance, "Iris."

Stanley 1927 Earnings Well Above Requirements

Earnings of the Stanley Co. for 1927 will exceed dividend requirements of $4 a share by a considerable margin, Irving D. Roscheim, treasurer, told directors at their regular monthly meeting. During the past year the number of theatres under the control of the Stanley Co., has increased three-fold. The Board was unanimous in its opinion that continued improvement could be anticipated next year and increased earnings were predicted for the first quarter.

F. N. IN SUIT FOR $100,000

Samuel Cummins and The Public Welfare Pictures Corp., of 723 Seventh Ave., New York City, through their attorneys, Haya, Podell & Shulman of 1440 Broadway, New York, have served papers on First National for an injunction in a suit to restrain First National from releasing "Her Wild Oat," featuring Colleen Moore, on the grounds that it conflicts with the motion picture controlled by the plaintiff called "Some Wild Oats." The plaintiff asks for one hundred thousand dollars ($100,000) damages.

New Sales Co., Changes Mark Sterling Co. Activity

The close of the year finds Sterling Pictures in a most advantageous and successful position in the foreign market, according to the statement of Irving Briskin, head of Sterling's foreign department. New sales in hitherto unexplored fields, radical changes in organization for the distribution of the product, are the outstanding developments, he says.

Among the more important sales in the past few weeks a deal with the Establissement Roger Weil, negotiated through M. Jean Vanderhyden, Sterling representative in Paris, calling for a distribution of ten productions in France and the northern French colonies, are: "Men of the Night," "Wolves of the Air," "The Checkered Flag," "The Phantom Express," "Brooding Eyes," "Wreckage," "Whispering Canyon," "Before Midnight," "Big Pal," and "A Desperate Moment."

Sterling has severed all business connections with the Helios Film Co. of Berlin, and has turned over to A. Fried, representative of the company with headquarters in London, and to Jean Vanderhyden of Paris, operations in a territory comprising Germany, Austria, Hungary, Czechoslovakia, Jugoslavia, Roumania, Bulgaria, Turkey, Greece, Poland, Russia, the Balkan States, Finland, Egypt, Syria, and Palestine.

HAPPY NEW YEAR

IN STORE FOR ALL
EXHIBITORS BOOKING

DOLORES DEL RIO

IN

"RAMONA"

HELEN HUNT JACKSON'S GREAT AMERICAN LOVE STORY

AN EDWIN CAREWE PRODUCTION

Presented by

INSPIRATION PICTURES, INC.

(WALTER CAMP, *Pres.* J. BOYCE SMITH, *Treas.*)

AND

EDWIN CAREWE

SCREEN STORY BY
FINIS FOX

UNITED ARTISTS
PICTURE

PRODUCED AT

TEC-ART STUDIOS, HOLLYWOOD

"MIKE" SIMMONS Broadcasting M. P. World's "Movie Chat" Station WPCH

Ray Hall, on Pathe News

Following are the highlights of an interview, conducted by "Mike" Simmons before the mike at Station WPCH, Hotel McAlpin, New York City, with Ray Hall, Editor of Pathe News:

SIMMONS: Will you compare broadly the function of a news reel as to the newspaper?

HALL: Pathe News has a field wider than a newspaper. Ninety-eight per cent. of the good things in life go into the making of a news reel. We do not have to deal with crime and other factors so essential to a newspaper that holds its circulation.

Of course we cannot impart the quality of reasoning as do the newspapers, but we can present the facts more vividly. Take the announcement of Lindbergh's arrival at a destination after a daring flight. The real conception of the occurrence, the feeling of exultation and the magnitude and heartiness of the reception come only with the presentation of the news reel.

The influence of the news reel on newspapers has been vast. Where the race for scoops on daily publications was once concerned with facts that could be put into words, it is now concerned mostly with pictures.

Pathe News has 40,000,000 readers a week and the country is better for it.

Pathe News is a great press association dealing in pictorial news. We have our camera representatives in all the large cities of the world, who are directly responsible to our Branch offices or bureaus. The bureaus are in turn responsible to the Home Office. If the news is significant only from a local standpoint, it is sent only to theatres in the immediate neighborhood, just as a news story would be sent from a press representative. It may be of wider interest, suitable for distribution in a state or in several states. It is then handled from the bureau. If it is national news, it comes to New York for distribution. Although Pathe News issues but two national units a week, we virtually represent a daily screen feature. Every day in every locality the Pathe News reel varies in content. The Pathe News is issued regularly on Wednesday and Saturday, but if there is news of vast importance breaking between these days, we immediately rush out a special unit. And very often these specials reach the screen as quickly as newspaper extras heralding the same occurrence reach the street. During the football season, we presented on theatre screens many of the games in detail as early as 5:30 o'clock on the day the games were played.

SIMMONS: What has the news reel to look forward to in the matter of quicker transportation?

HALL: Transportation is our greatest problem. We are already one of the greatest users of commercial airplane service and I have been studying each new device that has possibilities for hastening the delivery of film. Television or allied scientific apparatus may some day give us better and cheaper service, enabling the news reel to issue a complete daily unit and even daily "extras."

SIMMONS: What is the present tendency of development in the news reel field?

HALL: I would say that it is of an international quality. We are trying to make Pathe News even more world-wide in scope than it is at present, and we already have the largest staff of cameramen in foreign cities of any news reel. Our laboratory facilities in foreign lands have frequently enabled us to develop negative and get positive prints aboard the fast ships while other news reel concerns were marking time.

SIMMONS: Do you have a wide selection of film from which to pick the Pathe News?

HALL: Just yesterday we issued in each of the 33 Branches of Pathe a special 500 foot reel that was made part of the regular news reel release. This covered a review of the events of 1927 of most interest in each community. Each of these units of approximately 500 feet differed from the other. All in all, this made a reel of 17,000 feet, or more than 3 miles of film, and in its entirety a pictorial history of the United States, vivid, entertaining and educational. This material was selected from pieces of film that if hooked together would stretch for 30 miles. If we can use one tenth of the film that reaches us from our regular staff of cameramen and correspondents in every section of the globe we consider it a very economical week, indeed.

SIMMONS: Mr. Hall, will you tell us something about the type of men that make up your reportorial staff and something of their duties and hardships?

HALL: If you ever travel up or down the elevators in the New York building that houses the headquarters of Pathe News, you will probably meet men carrying the war pack of the news reel cameramen — the battle equipment of those intrepid persons who are ever facing danger that you may sit comfortably in theatre seats and see unfolded on the screen the world's glorious triumphs and sad tragedies.

Ray Hall, editor of Pathe News, who was interviewed at Station WPCH by "Mike" Simmons, Associate Editor of "Moving Picture World."

In the heavy, battered grip is the unfailing eye of the camera — a reporter who knows no passions or prejudices and who is unswayed as the moving finger of time writes its annals. The brass-tipped tripod, almost an emblem now of this profession, has stretched sturdy legs across the globe.

There is nothing unusual about these men, perhaps, except the grim determination that may be written in their eyes if they are outward bound, or the twinkle of satisfaction if they are coming home after assignments well done. They are just Americans — just you. But their bread and butter is adventure. Their duty is to go — and go quick — to where heavens sends its blessings or old hell breaks loose.

BEST YULETIDE GREETINGS

Estelle Bradley (Featured Player) *and* Charles Lamont (Director)

EDUCATIONAL COMEDIES

COMING....

A Horse-Car Load

of Laughs!!

Harold Lloyd

-:- IN -:-

"SPEEDY"

Produced by the

HAROLD LLOYD CORPORATION

A 1928 Paramount Release

Fox Plans Set for five Years on $100,000,000 Prod. Program

Definite plans for a five year production program that will entail the expenditure of approximately $100,000,000 are rapidly being completed by officials of Fox Film Corp., according to an official announcement.

This total sum will include the cost of plays, novels, short stories and original screen material, talent, directorial salaries and all production expenditures at the Hollywood, Fox Hills and New York studios from now until 1932.

Many attractions of "road show" calibre which are listed in this unprecedented budget already have been completed and numerous others are about to go into production at the Fox West Coast studios under the personal supervision of Winfield Sheehan, vice president and general manager of the Fox Corporation.

Among the finished attractions, all of which will be shown in "legitimate" theatres in New York City in the near future and which will have pre-release presentations in the larger theatres throughout the country this winter and spring, are "The Street Angel," Frank Borzage's pictorial adaptation of Monckton Hoffe's story "Lady Cristilinda;" "Four Sons," directed by John Ford, from the story by Miss I. A. R. Wylie, and "Mother Machree," the celebrated song and story.

In "The Street Angel," Janet Gaynor and Charles Farrell are co-featured; in John Ford's story of after-war days, James Hall, Earle Foxe, Margaret Mann, Francis X. Bushman, Jr., George Meeker, Charles Morton and June Collyer have the more important roles. The principal players in "Mother Machree," include Belle Bennett in the title role, Victor McLaglen, Neil Hamilton, Ted McNamara, Ethel Clayton and Constance Howard.

Al Tuchman Fox Accessories Head

James R. Grainger, general sales manager of Fox Films, has appointed Al Tuchman to promote advertising accessories sales. Tuchman is now on a tour of the principal Fox exchanges to stimulate the more effective use of posters, and other accessories. This weeks he is in St. Louis.

Tuchman is a veteran in the advertising accessories field. Previously he had served with First National, Universal and FBO. He is expected to return from his present tour after the first of the year. Much of his time will be spent on the road.

Columbia Signs Estelle Taylor

Columbia Pictures contracted this week for the services of Estelle Taylor to appear in the title role of "Lady Raffles." The production has been placed under the supervision of Earl Hudson.

Estelle Taylor, who has signed to do the title role in Columbia's "Lady Raffles."

U. A. Gets Outlet in Mpls., St. Paul

St. Paul — The Metropolitan theatre has closed a contract with United Artists to show that company's pictures in weeks when no legitimate shows are booked. This action is said to be due to the fact that United Artists was unable to get first run showings for its productions in F & R theatres in St. Paul. In Minneapolis United Artists have arranged with Pantages to show first run pictures.

SEVEN FILMS ON M-G-M JAN. RELEASE LIST

M-G-M starts the new year with a group of January releases headed by two Broadway "legit" attractions, "Love" and "The Student Prince." "Love," John Gilbert-Greta Garbo co-starring picture playing at the Embassy Theatre, New York, at $2 top, is scheduled for general release on January 2.

"The Student Prince," which has just completed a $2 top four-months run on Broadway, gives way to Lillian Gish's "The Enemy," which co-stars Ramon Novarro and Norma Shearer and was directed by Ernst Lubitsch. It is scheduled for release on Jan. 30.

Other releases in the group bring William Haines in "West Point," made with the co-operation of government officials; Greta Garbo in "The Divine Woman;" Karl Dane and George K. Arthur in "Baby Mine;" Norma Shearer in "Pullman Partners," and Tim McCoy in "The Law of the Range."

"Love" and Chaney Film on Honor List

"Love" and "London After Midnight," both M-G-M pictures, have been selected for the Photoplay Guide of popular entertainment films, and marked with asterisks as photoplays of special distinction.

Rex Lease

(featured juvenile)

"The Texas Ranger"... M-G-M

"Moulders of Men"..... F B O

"Vigilantes"..... M-G-M

"Not for Publication"..... F B O

"Red Riders of Canada" F B O

"Clancy's Kosher Wedding" F B O

Greetings from
Colleen Moore

Pathe News Presents Screen History of '27 Chief Events

Pathe News has released this week a news reel that is a pictorial history of the past year's events in every section of the nation. In its entirety the reel would total 17,000 feet of subject matter, or more than three miles of film.

For each of Pathe's thirty-three branch offices, Editor Ray Hall has assembled approximately 500 feet of film covering the year's most important events in the community surrounding the branch office. This 500 feet of pictorial news matter will be presented as part of the regular issue of Pathe News and for the first time in the history of news reels theatre patrons will see a complete review on the screen of the passing events of 1927 that are of greatest interest locally.

Pathe News was enabled to carry out this project because of its strong organization from headquarters down to the remote localities. It hasn't been so many years since a cameraman in a small city or town was more or less of an oddity. Now Pathe has in each of 33 branch offices motion picture camera representatives.

Buckley on Tour

Harry D. Buckley, Vice-President of United Artists, left New York for St. Louis, the first stop on a tour of United Artists' exchanges which will keep him away from the home office about ten days.

Oppose Daylight Saving

Ottawa.—The Allied Trades and Labor Association of Ottawa, has placed itself on record as opposed to Daylight Saving during the summer of 1928. Announcement was made to this effect when the organization outlined its policies for the new year. The labor men have been promised the support of local exhibitors in their move.

N. Y. Chains Book F. N. Films in Jan.

Jules Levy, manager of First National's New York exchange, has booked three of the company's productions for showing over the FBO circuit in Greater New York City during the month of January. These are: "The Gorilla," featuring Charlie Murray and Fred Kelsey; Milton Sills in "The Valley of the Giants," and the Robert Kane-Allen Dwan production, "French Dressing," featuring Lois Wilson, H. B. Warner, Clive Brook and Lilyan Tashman.

Constance Talmadge's picture, "Breakfast at Sunrise," has been booked for January showing over the Loew Circuit, while Johnny Hines' "Home Made" will show over the Fox circuit.

YULETIDE GREETINGS TO THE INDUSTRY

BOB STEELE

FBO Western Star

FRANK MARION

featured player

Co-featured

with VIRGINIA BRADFORD *in*

"The Wreck of the Hesperus"

U. A. Gets House For Road Shows

Toronto's new Regent Theatre has been leased for ten days to United Artists for its road show presentations, two a day, advance prices.

Douglas Fairbanks in "The Gaucho" will be the opening attraction, to be followed by Herbert Brenon's "Sorrell and Son," and then Mary Pickford's "My Best Girl."

Following road showing of United Artists' pictures in Toronto, all of them are contracted for by the Uptown Theatre, controlled by Famous Players Canadian, which is headed by M. L. Nathanson.

Col. Signs Hudson Harris, Johnston

Hollywood.—Earl Hudson, Elmer Harris and Leroy Johnston were added this week to the executive personnel of Columbia's studios where the company is now starting on the second half of its present season's "Perfect Thirty." Hudson has been signed as supervisor. Harris has been put in charge of the scenario department. Harris first gained fame as a short story writer and playwright. Among his stage successes were "So Long Letty," "Sham," "Canary Cottage" and "The Great Necker."

Carr, U. A. Foreign Head, Visiting Amer.

A round trip to the United States from England was the Christmas present given Edward T. Carr, General Sales Manager of Allied Artists Corporation, Ltd., by United Artists Corporation, through Arthur W. Kelly, Vice President and General Manager of Foreign Distribution. Mr. and Mrs. Carr are now in New York City, having arrived on the S. S. Majestic December 21st.

Lee Leaving Sterling

Manfred Lee, publicity and advertising director of Sterling Pictures Distributing Corporation, is severing his connection with that company on January first. He anticipates employing his talents eventually in writing for the screen.

F. N. MONTH IS DEDICATED TO R. A. ROWLAND

First National Month this year is dedicated by the distribution department to Richard A. Rowland, vice president, general and production manager of First National Pictures, as a tribute to his achievement in giving the company the best product in its history.

First National Month is an annual affair, coming always in January, when the sales personnel puts forth its best efforts to effect the biggest amount of billed business for the entire year. Because of the great quality of the pictures given to the sales department this season by Mr. Rowland, Ned E. Depinet, vice president and general manager of distribution and his staff of sales managers, A. W. Smith, Jr., Stanley W. Hatch and W. E. Callaway, decided that it would be fitting to show their appreciation of Mr. Rowland's production achievements by dedicating First National Month to him.

The advertising department has prepared an eight-page press sheet for the use of exhibitors. Special attention has been devoted to the advertisements, which play up the fact that January is First National Month and that the exhibitor is playing First National pictures. Space is left for the exhibitor to insert copy for the current picture.

Two pages are devoted to showman ideas for exploiting First National Month in window and lobby displays, in newspaper tie-ups, ballyhoos and through other channels.

Warning Premiere At Moss' Broadway

"The Warning," Jack Holt's second starring vehicle for Columbia, will have its New York premiere at Moss' Broadway during the week of January 2. This is the second of Columbia's present season product to play the Broadway, as it follows "The Tigress" into this theatre by only a few weeks.

F & R Books Ed'l Novelty

Educational's novelty, "Character Studies," has been booked by F & R for their entire circuit.

Cordial Christmas Greetings

from

RICHARD DIX

Yuletide Greetings
from

"Hoot" Gibson
and His Company
Now Making "Hoot" Gibson Productions
for Universal Release

LOUIS NATHEAUX

Latest Release
"DRESS PARADE"

My
Very Best Wishes
for a
Happy and
Prosperous
New Year
to the Entire
Profesion

Louis Natheaux

Under Contract to C. B. De Mille

CHRISTMAS GREETINGS

ROBERT DE LACY

To Direct
FOUR GOLD BOND SPECIALS
In 1928 for
FBO

Mrs. WALLACE REID

Starring in

"THE SATIN WOMAN"

MERRY CHRISTMAS

and

HAPPY NEW YEAR

Sid Grauman

JUNE NORTON

Featured in "The Last Rose of Summer," "Bethoven's Moonlight Sonata," "Home Sweet Home" (Memories Series),

Featured Feminine role in "Trapped".

Featured Feminine role in "The Lure of the Track."

Current Production.— The 'Nurse' in "Tenderloin," Directed by Michael Curtiz.

Health, Wealth and Longevity
is the Wish of

JEAN HERSHOLT

Universal's Character Star
Now Playing "Solomon Levi"
in "Abie's Irish Rose"
for Paramount

FRED THOMSON *and* SILVER KING

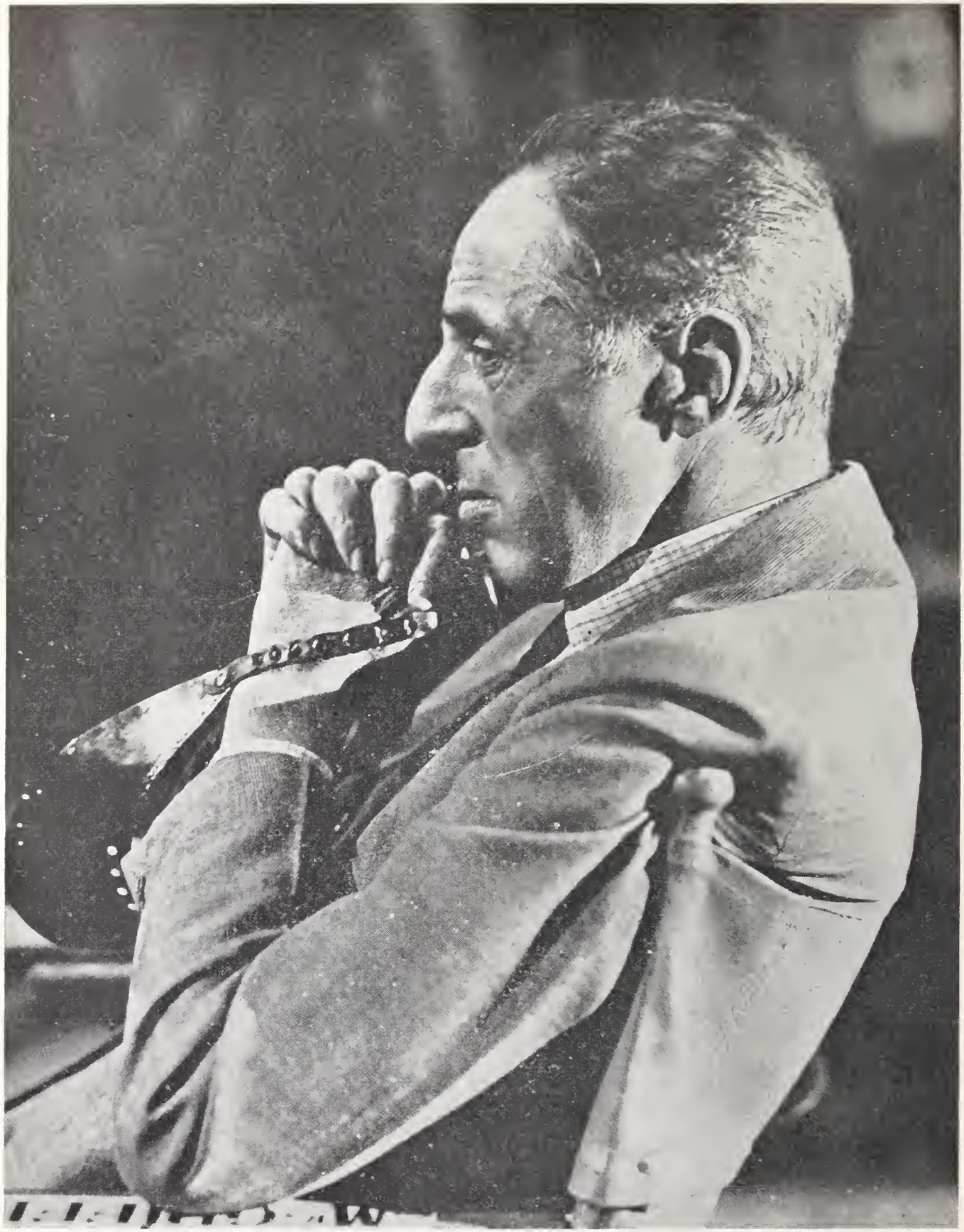
extend SEASON'S GREETINGS

Coming Soon

"THE PIONEER SCOUT"

Story by FRANK M. CLIFTON -- *Direction* LLOYD INGRAHAM
and ALFRED L. WERKER

A PARAMOUNT PICTURE

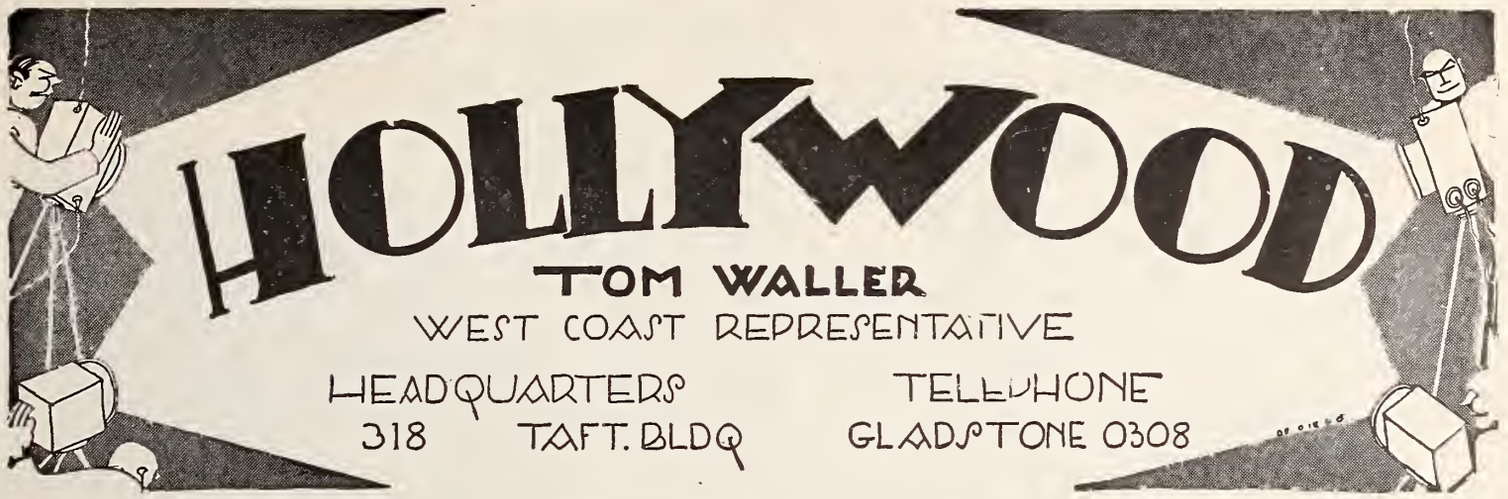


D. W. Griffith

Now Producing

"DRUMS OF LOVE"

for United Artists



DENNY-SEITER REPORTED OUT

Two reports were wafted along the Hollywood Boulevard from Universal City this week. One was that William Seiter will terminate his relations with Universal before the expiration of his present contract, in March, and the other was that Reginald Denny, dissatisfied with his affiliation at the studio, had brought things to a head by placing the stamp of his disapproval on the story selected as his next vehicle, titled "Be Yourself."

A complete denial that Denny contemplates leaving the company was formally made at the Universal studio, it being stated that Denny's picture goes into shooting early next week. Queries pertaining to Seiter's status were referred to General Manager Henigson. *Moving Picture World,* at this writing, was unable to reach the general manager.

Newman to Berlin; Works With Rockett

E. deB. Newman has been appointed assistant to Ray Rockett at the studios in Berlin, according to an announcement by First National. He sails from New York on the S. S. Deutschland on January 5. Newman has been working at the West Coast First National studio as an assistant to Watterson R. Rothacker, managing director. He entered the First National organization several years ago in the home office and later came to California. Later he became manager of the Thomas H. Ince interests, and more recently was general manager of the Mary Pickford company.

Dane-Arthur "Combo"

"Detectives" will be the title of the next co-starring vehicle of the redoubtable heroes of "Rookies," Karl Dane and George K. Arthur. They will make their appearance as "hick" detectives in a whirl of comical adventure.

Gray Playing Lead

In "Love Hungry," Lawrence Gray is playing his fourth consecutive lead for Fox Films. It is directed by Victor Heerman, and Lois Moran has the leading feminine role.

LEO McCAREY has signed a new contract with Hal Roach, and will supervise all productions on the Roach lot, for M-G-M release. McCarey is now Vice-President of the Hal Roach Corporation.

Nagel with Two Firms

The first of the new year is bringing a deluge of announcements from the various studios to the effect that this and that star and this director has affixed his signature to a new contract.

Warner Brothers come forth with the announcement that Conrad Nagel has signed a contract by which Metro-Goldwyn-Mayer and Warner Brothers jointly take over the matter of meeting his weekly pay check. Through this arrangement, they will share his services in future.

M-G-M also announces that Clarence Brown has signed a new long term contract to direct for that organization. Brown reached directorial heights with the direction of "Flesh and the Devil," the picture that brought Greta Garbo to the front.

Renee Adoree has also signed a new agreement with the same company. It is planned to feature her in a number of big productions on the 1928 program.

Johnston With Columbia

John LeRoy Johnston has been appointed publicity director at the Columbia studio.

Will West Coast Theatres Reach to Atlantic States?

Report Discounted By Headquarters; The Seating Problem Under Discussion

WITH the news that Wesco had taken over the Saxe Circuit, reports were rife in Hollywood that early 1928 will witness an augmentation of the huge chain of West Coast Theatres to the point where they will acquire controlling interest along the Atlantic seaboard, as well as the Pacific slope.

These reports on potential, vastly extended activities of the theatre interests now supervised by Harold B. Franklin, were discounted at the West Coast headquarters late this week. It was then said that Wesco is an organization entirely independent of West Coast and that the reports had probably gained impetus through an erroneous impression that the name of the banking firm was an abbreviation for the 260 theatres now carrying the West Coast insignia.

In a statement expressing his views on the exhibiting end of the business for 1928, Mr. Franklin is unusually optimistic. That business all over the country is good, and that 1927 has recorded marked progress in the growth and operating results of West Coast, is one of Franklin's declarations.

In stating that the theatrical industry as a whole has made great strides toward stability, Franklin hits an important angle on the overseating situation. He states:

"The popular prejudice against big business no longer persists, as it did, because such organizations see more clearly than ever before that success lies in not abusing their strength.

"It si apparent that in many communities theatre building has reached the saturation point. In such instances older theatres will have to establish the most aggressive means in attracting and holding patronage. The overseating condition will be righted when those who furnish credit refuse to finance new theatres where theatre seating is already over-extended."

Lillian Gish to Testify

January 19 has been set for the taking of Lillian Gish's deposition in the suit of Charles H. Duell, Inc., for damages amounting to $5,000,000 for alleged breach of contract. None but litigants, counsel and R. P. Noon, notary, will be allowed to attend the proceedings by order of Judge Gates. The deposition will be taken in Noon's office.

Hoyt-Collins

Harry Collins, of the Fox West Coast publicity office, and Rita Hoyt, film actress and former member of the Greenwich Village Follies, were married last week. Only a few intimate friends were present at the ceremony, performed by Rev. Hervey C. Park, of the Church of the Angels, in Pasadena.

Miss Taylor Popular

Estelle Taylor is becoming one of the busiest of Hollywood's screen stars. Her excellent work in "The Whip Woman" for First National has earned her the feminine lead with George O'Brien in "The Honor System."

Victor Counts Five!

Among the girls to appear in Fox Film's "A Girl in Every Port," with Victor McLaglen, are Louise Brooks, Natalie Joyce, Maria Casajuana, Myrna Loy and Sally Rand — all beauties!

Chaney Pays

Lon Chaney, film star, and Peter De Paolo, national racing champion driver, found themselves facing the frowning countenance of the law, because of speeding during the past week. Chaney paid a $15.00 fine, but the professional driver failed to put in an appearance.

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and
Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

LEATRICE JOY
Now Starring
in
"THE BLUE DANUBE"
for
Cecil B. DeMille

ELIZABETH PICKETT
West Coast Editor and
Supervisor for
WILLIAM FOX'S
Varieties

Philip Bartholomae
First National
EASTERN REPRESENTATIVE
Cora Wilkenning
475 Fifth Ave., N. Y. C.
Tel. Ashland 5337
WESTERN REPRESENTATIVE
Maxine Alton
44 S. Harper Ave., Los Angeles, Cal.
Tel. WH. 8289

WARNER OLAND
ERNEST S. COWELL
Manager

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Alice Lansing, "Miss Los Angeles," Has Office Job With Politician

OF THE BEAUTY CONTESTS which have been held all over the globe, no test of femininity has aroused more genuine interest in the movie colony than the one brought to a close here this week, which results in the film city now possessing its first officially recognized "Queen."

As "Miss Los Angeles," Miss Alice Lansing now has more opportunities for appearing on the silver screen than any home town beauty from Atlantic City or Hohokon.

Since securing the coveted title, Miss Lansing has already been given a screen test in one of filmdom's biggest studios. Wresting her away from the executive position which she holds in the office of Frank Shaw, one of the city's biggest political powers and a friend of many studio chieftains, will not be an easy task. While thousands of beautiful women are daily begging for extra work in Hollywood, "Miss Los Angeles," who has never been interested in visiting a studio during her ten years stay here, is now a center for Hollywood discussion.

Judges who selected Miss Lansing from among 300 contestants were Sid Grauman, Irving Thalberg, E. Snapper Ingram, A. C. Arnold and E. Manchester Body. The contest was the outcome of an official move made by the Common Council for the city to have a Miss Los Angeles. Out of the total of 600 points Miss Lansing scored high and above all others with 525 perfect points. In order to qualify for the title Miss Lansing had to defeat all other contestants in beauty, intellect, grace, poise, personality, business ability and public address. It is because of her success in all of these points that her future career is one of particular interest to the film colony.

ALICE LANSING, an Office Executive, wins high honor as "Miss Los Angeles," and will be starred, it is thought, by one of the "big" producers.

BANQUET FOR J. M. SCHENCK

Notables of the film world were on hand at the dinner tendered in honor of United Artists last week, at which Joseph M. Schenck, president, and I. C. Freud, builder of the new $3,500,000 United Artists Theatre were the chief guests.

More than two hundred guests were present including film stars and civic officials. The banquet was held in the Commercial Club under the auspices of the Major Business Center Association.

Schenck has just returned to Hollywood after an absence of five months in connection with an international chain of theatres.

Irving Berlin, the song writer, was in the Schenck party, and will probably spend the winter on the Coast.

LEO Mc CAREY ON ROACH CONTRACT

Joining Hal Roach in a minor capacity four years ago, Leo McCarey has worked himself up the ladder until he is now a Vice-president of the Roach corporation.

Just a few months ago Roach elevated McCarey from the position of director for Charlie Chase, to that of supervising director of the entire lot.

McCarey will function in the latter capacity, as well as being Vice-President.

Contract For Authors Next

With the adoption of a standard form of contract for players in Hollywood, similar forms adapted to the needs of writers and technicians are now being prepared by the Academy of Motion Picture Arts and Sciences.

Within the next few weeks, it is expected, the form for the technicians will be completed. It will be several months before a standardized agreement can be reached which will thoroughly cover producers' transactions with writers.

Le Baron Discusses FBO's 1928 Plans

Of more than thirty Specials on schedule for 1928-29 release, FBO has selected stories for twenty of these.

For the purpose of completing details for this program William Le Baron will again return to New York about January 15th.

Speaking for stories for the screen, Mr. LeBaron says:

"The public does not want comedy, melodrama, society drama or period costume pictures as a type. What it does want is the outstanding picture of any type.

"This brings the producers of motion pictures right back face to face with the fact that real entertainment is exactly what the public wants. Every good picture starts a vogue all of its own."

COMPLIMENTS OF

THE SEASON

FROM

DOROTHY MACKAILL

FIRST NATIONAL PICTURES

BEST WISHES

FROM

LOTHAR MENDEZ

PARAMOUNT-FAMOUS LASKY

Production Activities In West Coast Studios

United Artists
Warner Bros.
Fox Films
Paramount

United Artists

THERE will be little if anything doing at the United Artists' studio until about the middle of January with the completion of John Barrymore's current picture.

Barrymore is the only star working at the present time. His story, with a Russian background, will be released under the title of "The Tempest."

CAMILLA HORN, German star signed by Joseph M. Schenck several months ago, plays the feminine lead. She is the third actress to be cast for the leading role. The others were Vera Veronina and Dorothy Sebastian. Illness prevented Miss Veronina from playing the part and demands for Miss Sebastian at Metro-Goldwyn-Mayer necessitated her relinquishing of the role.

Warner Bros.

WITH THE three-month shutdown now in force at the Warner Brothers studio, there is little activity in evidence.

Michael Curtiz is the only director now in actual production and he is just adding the finishing touches to "Tenderloin," in which Dolores Costello is starred.

THE VITAPHONE sequences of "Tenderloin" start right after Christmas.

Conrad Nagel has the male lead and Mitchell Lewis, George Stone, Fred Kelcey, Pat Hartigan, Dan Wolheim and Dorothy Vernon are the other featured players. Melville Crossman did the story, while the scenario is by E. T. Lowe.

LUPE VELEZ, the beautiful Mexican girl, seen here with Rod La Rocque, the Pathe-De Mille star, will remain in Cecil B. De Mille's pictures.

Fox Films

WITH "THE ESCAPE" now in production, there are all told, eight companies busily engaged at the Fox studios.

Edmund Lowe has also started on his latest starring vehicle, "Dressed To Kill," with Irving Cummings directing. The story deals with the underworld and is an original by Bill Conselman and Cummings. Howard Estabrook is responsible for the continuity.

LOIS MORAN is being starred in "Love Hungry," an original story by Victor Heerman and Randall H. Faye. Heerman is also acting in the role of director, while Faye doubled up and turned out the scenario.

"SOFT LIVING" stars Madge Bellamy and is the usual type of light comedy that has made Miss Bellamy one of the screen's leading box office attractions. Johnny Mack Brown, ex-football star and now movie actor, has the male lead opposite Miss Bellamy.

In the supporting cast are Mary Duncan, Joyce Compton and Thomas Jefferson. The story is an original by Grace Mack, while Francis Agnew did the scenario.

THE OTHER three companies in production were covered in a recent issue of the *Moving Picture World*. They are: "A Girl in Every Port," starring Victor McLaglen; "Lady Christilinda," with Janet Gaynor, and "The Desert Whirlwind."

NORMA TALMADGE and "The Dove," her first United Artists picture, were honored by the U. S. Air Mail Service, in Hollywood, last Friday, through the christening up of a mail plane "The Dove." Miss Talmadge placed a print of the picture on board "The Dove" for New York, via Chicago. The picture opens today at the United Artists — Rialto, New York City.

MARY ASTOR has been borrowed from First National to play the feminine lead opposite Lowe. Ben Bard, Bob Perry, Joe Brown, and John Kelly are in the supporting cast.

VIRGINIA VALLI is starred in "The Escape," with William Russell in the featured male role. Nancy Drexel, George Meeker, William Demarest and James Gordon are in the supporting cast.

Richard Rosson is directing from a scenario by Paul Scofield. The screen play was adapted from Paul Armstrong's famous stage play dealing with the underworld.

DOLORES DEL RIO is back at the Fox studio as the star in "The Red Dancer of Moscow." This is her final picture under her Fox contract.

RAOUL WALSH, director of "What Price Glory," is again directing the Mexican star. Of special interest is the knowledge that Charles Farrell, one of the most popular male screen players, is appearing opposite Miss Del Rio.

Others in the cast of this Russian drama are, Leila Hyams, Andreas de Segurola and Ivan Lenoff. The story is an original by H. H. Gates and Eleanor Brown. Pierre Collings did the continuity.

Paramount

"PARTNERS IN CRIME" now in production at the Paramount studio brings the two Lasky comedy aces, Wallace Beery and Raymond Hatton to the fore in a different type of comedy. They are discarding the nondescript clothing of previous pictures and are playing their characters straight in the current picture.

The story is by Grover Jones and Gilbert Pratt. Frank Strayer is directing. William Powell, Jack Luden, Arthur Housman and Albert Roccardi appear in the supporting parts.

LANE CHANDLER plays the featured supporting role opposite Clara Bow in her latest starring production, "Red Hair." Lawrence Grant, William Austin, William (Bill) Irving, Jacqueline Gadson and Claude King are the others in the cast.

The story is by Elinor Blyn, the adaptation by Percy Heath and Lloyd Corrigan and the continuity by Agnes Brand Leahy. "Red Hair" is a Clarence Badger production.

"Feel My Pulse," starring Bebe Daniels; "Honky Tonk," starring George Bancroft, and "Abie's Irish Rose" were covered in an earlier issue of *Moving Picture World*.

Blue Loaned To M-G-M

Monte Blue, Warner Brothers' star, has been loaned to Metro-Goldwyn-Mayer for the featured male role in "Southern Skies," which is to be filmed in the South Seas by Robert Flaherty. Blue sails on December 30, and will be gone approximately three months.

NANCY DREXEL (formerly Dorothy Kitchen) is now under contract to Fox, and will play in "The Escape," and in "The Four Devils," which Murnay will direct.

Through Box Office Windows

Looking at the week's showings with both eyes on the ticket selling angles

The Enemy

Channing Pollock's Impassioned Appeal for Peace Offers Interesting Study to Better Class Patron

CHANNING POLLOCK'S idealistic and somewhat hysterical diatribe against war and its horrors has come to the screen to teach the lesson intended by the author and also to point the unintended moral that after war things go on pretty much the same until the next one. The effort to make the demanded happy ending almost entirely nullifies the propaganda of the author.

The story has been carefully brought to the screen by Agnes Christine Johnston and Willis Goldbeck, and has been staged with every care by Fred Niblo, but it is to be questioned whether the play will make appeal to the masses, and even its Broadway success is somewhat doubtful. "The Enemy" is a play of words and thoughts, not of action, and dramatic as the underlying thought may be, the silence of the screen reveals mostly the action.

The action in itself is vivid, hysterically so, for the director has sought to achieve this quality which is the essence of the story itself. There are a number of impressive sequences, and the most impressive of these is perhaps that in which Carl, on brief leave, comes to his home only to find that his wife and her father are gone. The bleak desolation of these untenanted rooms with their unwashed dirt and cold emptiness has been made finely pictorial, and is far more impressive than other scenes which are intended to have stronger effect.

For the screen, the story is weakened by the happy ending, which may send the spectator out in a cheerful frame of mind, but which does not leave him impressed. The logical ending would be the extinction of them all. It would perhaps hurt the ticket sales, but probably not as much as might be supposed, for this ending is not convincing.

Most of the interest goes to Lillian Gish, who never has done a more honest bit of acting. It is earnest, sincere, and save where the author grows over hysterical, convincing. It rises superior to her "Hester Prynne" and atones for "Annie Laurie."

Ralph Forbes, as the young husband, is given less chance, but is straighforward and appealing. Frank Currier does his best to make Arndt human, but the character sketch is almost too saccharine. George Fawcett, as the profiteering father of the boy, fares much better.

Karl Dane and Polly Moran look after the comedy relief competently, and Dane has one brief moment in which he is permitted to get away from the comedy and show he can do tragic work. It is brief, but effective.

The settings are excellent and did this come from some German studio, it would be acclaimed a cinematic triumph. Coming from Hollywood should not alter its status.

"The Enemy" is strong food for better minds.—*SARG.*

Metro-Goldwyn-Mayer presents
Lillian Gish in
"The Enemy"
From Channing Pollock's play
Directed by Fred Niblo
A Metro-Goldwyn-Mayer Picture
THE CAST:

Pauli Arndt	**Lil ian Gish**
Carl Behrend	**Ralph Forbes**
Bruce Gordon	**Ra'ph Emerson**
August Behrend	**George Fawcett**
Prof. Arndt	**Frank Currier**
Mitzi Winkelmann	**Fritzi Ridgeway**
Fritz Winkelmann	**John S. Peters**
Jan	**Karl Dane**
Baruska	**Polly Moran**
Kurt	**Billy Kent Shaefer**

Carl Behrend, a German, and Bruce Gordon, an Englishman, are graduates of the University at Vienna in 1914 and pledge eternal friendship. War is declared and the erstwhile chums become bitter enemies. Carl is called to the colors on his wedding night, leaving Pauli Arndt to the care of her father, a Professor in the University, a kindly old dreamer, whose pacific teachings cause his dismissal. Reduced to dire want through a quarrel with Carl's father, a profiteer, the child dies and word comes that Carl has been killed. Eventually he returns and once more Professor Arndt teaches tolerance as the one certain cure for war.

The Gay Defender

Richard Dix, as Picturesque Californian Cuts a Dashing Figure In a Well-Worn Tale

TRYING a new role for Dix, Paramount presents him in the guise of a dashing young Spaniard, son of one of the early California settlers. It gives the star opportunity to swagger around in picturesque costumes, thinly disguised in moustache and sideburns, and to perform prodigious feats of skill and valor in attempting to rescue his people from the opression of the gangster who has usurped the function of the Land Commissioner he slays.

Dix wields the stock whip skillfully, tosses knives with unerring aim, fences, fights, rides and performs a profusion of acrobatic stunts and still manages to escape more than a passing comparison with Douglas Fairbanks, who earlier made this type of play his own. It is a thin plot, saved only by skill in planning and directing situations of intense movement. It may not please the critics, but it will be a wow in the second run houses, and probably interest a majority of the first run patrons, though there is no strong appeal of sentiment. In the last analysis it is just another Western, but a Western in its Sunday best.

The burden of the plot is carried by Dix, with some assistance from Fred Kohler, who as the villain gives a very faithful imitation of George Bancroft. Working with the latter in many plays, he has caught exactly the tricks and mannerisms, but he does not quite attain the underlying personality. Thelma Todd is a cold heroine. The others are competent but negligible.

"The Gay Defender" should ride to fair success.—*SARG.*

Adolph Zukor and Jesse L. Lasky present
Richard Dix in
"The Gay Defender"
Story by Grover Jones
Directed by Gregory LaCava
A Paramount Picture
THE CAST:

Joaquin Murrieta	**Richard Dix**
Ruth Ainsworth	**Thelma Todd**
Jake Hamby	**Fred Kohler**
Ferdinand Murrieta	**Robert Brower**
Comm. Ainsworth	**Fred Esmelton**
Chombo	**Jerry Mandy**

Length, 6,376 feet

Joaquin Murrieta, son of one of the old Spanish California land barons, falls in love with Ruth Ainsworth, daughter of the U. S. Land Commissioner. As he goes to gain her father's consent to their marriage, well set up through the congratulatory drinks he has received, he is framed by Jake Hamby, who has killed Ainsworth, planning to usurp his position and strip the people of their gold. Joaquin escapes, turns a sort of Robin Hood to alleviate the distress of the settlers, and of course wins the girl.

Legionnaires in Paris

Legion Convention Serves as Background For a Lively and Amusing Farce Comedy

ANNOUNCED as having been made during the convention of the American Legion in Paris, it is natural to assume that this is merely a glorified news reel with a comedy relief. To the contrary, this is a brisk farce with the convention serving merely as a background for the antics of Cook and Guard. Not more than 500 feet of the picture show Legion scenes with which the comedians are not directly connected, and much of the action bears no reference to that event. It is comedy first, and a few hundred thousand unpaid extras merely thrown in to give color. The result is a better box-office value than the title suggests.

The story is thin, but it is none the less a definite plot to which the entire action is hinged, and which serves to motive a succession of comedy gags, not always new, but with a reasonably liberal percentage of novelty and invention.

It works up to a good climax with much rapid movement and not a few surprises. Most of the burden of the comedy falls upon the featured players, but not a little is contributed by John Aason, who was first screened in a Harold Lloyd picture. In that he was padded out to give girth. Here his natural leanness is capitalised to accentuate his height

"Legionnaires in Paris" will get real laughs. —*SARG.*

Joseph P. Kennedy presents
"Legionnaires in Paris"
Story by Louis Sarecky
Directed by A. E. Gillstrom
An FBO Picture
THE CAST:

Al Cooke	Himself
Kit Guard	Himself
Annette	Louise Lorraine
Fifi	Virginia Sale
Shorty	John Aason

Length, 5,771 feet

Just before they return to America after the war, Al and Kit are led to believe that they are suspected of murder and that only their escape from a gigantic gens d'arme has saved their necks from the guillotine. Selected as delegates to the Legion convention, their fears are not allayed when they see waiting for them the same eight-foot officer and are told that they want them. It is not until several weeks later that they learn that the police want to turn them over to the army to be decorated for heroism in action.

The Ballyhoo Buster

Buffalo Bill, Jr., Rides and Fights His Way Through Five Fast Reels of Typical Western

BUFFALO BILL, Jr., entertains throughout this program offering with his personality stuff, and for theatres that find this type of Western attractive to their customer, "The Ballyhoo Buster" will hold its own at box-office. To Bill, our hero, fights come in rapid succession (for a yarn of this sort), and showmen who wish to emphasize their booking in advertising or exploitation, will find the prize ring battles a good foundation upon which to build.

There are two prize ring battles to record, and two fights such as Bill stages, and these four encounters will keep any audience in good humor. George Magrill, the heavy, compels Bill to step lively in two fight sequences, and proves an efficient opponent for the star.

Miss Shaw fits prettily into the picture, although she is called upon to do very little to demonstrate her talents for acting, and we know she possesses talent in abundance. Miss Nash does her share of the work very well. Mr. Hart, proprietor of the medicine show wagon outfit, is very much in the picture at times.

The picture fits into a niche of its own, as a booking, and you'll have to decide this issue for yourself.

"The Ballyhoo Buster" won't bust you.—*HAST.*

Lester F. Scott, Jr., presents
"The Ballyhoo Buster"
Story by Robert Walker
Directed by Richard Thorpe
A Pathe Picture
THE CAST:

Bob Warner	Buffalo Bill, Jr.
Brooks Mitchell	George MaGrill
Molly Burnett	Peggy Shaw
Dorothy	Nancy Nash

Length, 4,809 feet

Bob Warner, ranchman, unable to obtain a further lease on his farm, sells his cows, and is doped and robbed of his money by Jim Burnett. Bob remains away from Silver City and Dorothy, to whom he is engaged. He takes a job with a patent medicine show. When the show again plays Silver City, Bob discovers the men who robbed him, pursues them, and regains his money in a fight that results in Burnett's death. Molly has aided Bob, and when Dorothy deserts the ranchman, he wins Molly.

The Love Mart

Billie Dove Greets Her Huge Following In Story Built For Her, Directed by George Fitzmaurice

BILLIE DOVE comes through with another story that her fans will revel in. "The Love Mart" is a program picture with several things to add to its prestige, as such, and showmen should keep in mind the fact that this particular star is romping right into the hearts of the public and boosting box-office receipts wherever her pictures are shown. The big bet on this so far as advertising and exploitation is concerned is Billie Dove, and after that story, cast, or what have you. Frankly, it looks like big money over the window.

Emile Chautard has the role of the old overseer, the father of Antoinette, and M. Chautard is a great actor. It is a pleasure to watch him — even study him. There are two other actors in this picture — Mr. Beery and Mr. Kaliz. The former is good, and the latter does his best with a thankless role. This picture is notable as another effort to bring out one, Gilbert Roland, as a leading man, or something. It may be done, someday. Here, he seems to flop at moments, and again he goes steady, never seemingly sure.

The story is good. The camera work is excellent. Suspense is maintained after the film gets under way. Mr. Fitzmaurice might have made a great picture, we think. Perhaps that wasn't the thought. Miss Dove, however, is all that is needed to swing this one! She is more beautiful than ever, and her work shows vast improvement.

"The Love Mart" Will Pay If You Play Up Billie Dove.—*HAST.*

Richard A. Rowland presents
Billie Dove in
"The Love Mart"
Story by Edward Childs Carpenter
Directed by George Fitzmaurice
THE CAST:

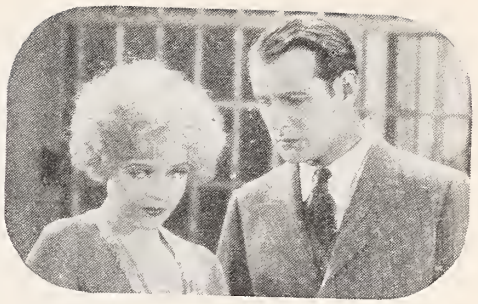
Antoinette Frobelle	Billie Dove
Victor Jallot	Gilbert Poland
Captain Remy	Noah Beery
Louis Frobelle	Emile Chautard
Jean Delicado	Armand Kaliz

Length, 7,388 Feet

Antoinette meets Victor and loves him. He wins a barber shop and fencing salon in a wager, and teaches the art of fencing. Louis has brought Antoinette up, but Captain Remy returns from Holland and demands an accounting, and also asserts that Antoinette possesses negro blood, and is one of his slaves. Louis Frobelle cannnot deny Remy's statement, and she is sent to the auction block, where Victor buys her. Victor gets Remy in the barber's chair, and with a razor at his throat Remy confesses he picked up the white baby at sea. Remy, escaping from the shop, is killed, and the young lovers find happiness.

Chicago

Phyllis Haver Fires a Shot That Rings Around the Country's Box-Offices



THAT TRIAL by jury is the "berries," when the life of a blond is at stake, is aptly illustrated by Phyllis Haver whose performance in "Chicago" will have to be reckoned with when the best of the year is compiled. As Roxy Hart, seductive innocent-eyed hoyden, whose trigger finger was quicker than her sense of remorse, Miss Haver had a job cut out for her in which histrionic acrobatics of the widest range test her powers. This test she meets with superb facility, flying from the trapeze of one emotion to the swinging bars of another, here resting in the security of her devastating pulchritude, there veering sharply aloft to a tempo of hysteria — and, oh, well, it's just a circus!

Pathe Exchanges, Inc., Presents
"Chicago"
With Phyllis Haver and Victor Varconi
From the Stage Play by Maurine Watkins
Directed by Frank Urson

THE CAST:

Roxy Hart ..... **Phylis Haver**
Amos Hart ..... **Victor Varconi**
Roxy's Lawyer ..... **Robert Edeson**
District Attorney ..... **Warner Richmond**

Roxy Hart kills the man with whom she has been having an affair, but is staunchly defended by her husband, who tries to take the blame for the crime. In jail, she is more interested in the publicity she is getting than in sentiments of remorse. Her husband, in order to raise sufficient funds for defense, steals. In court, a grand farce is enacted, in which justice is sold down the river to pulchritude, publicity and ballyhoo. Roxy is acquitted, to face the world alone, minus the warm glow of the limelight.

A circus! But, oh, what a gorgeous parade for teasing the well known movie fan's susceptibilities. Broad banter and sly digs chase each other all over the arena in showing up the petty foibles of modern institutions.

Those who have seen the stage play, "Chicago" need no selling talk on the corking "theatre" with which this theme abounds. To others, let it be said, now, that it was the most penetrating, albeit jolly, satire on the super-flapper's relation to the American scene that has come across the boards in some time. Picture the additional opportunities that the camera generally affords, the chance for broader perspective in settings and in the antecedent history of the characters, and you have an idea of just how much the effects of the original have been enhanced.

But all this is still dealing in generalities. To take one specific instance, there is a court scene in which the fair heroine faces "twelve good men and true," men presumably eager to see justice done, but who steer the torturous course of law guided by the witchery in the baby stare and voluptuous figure of the defendant. We see a cool keen-minded lawyer, expert in calculating the effects of feminine lure on the minds of poor besodden man, whispering instructions to his client, like a prompter in a show giving cues to members of a cast. This scene is "punched" home for a knock-out — nothing like it in films for months. Phyllis Haver, with the help of Robert Edeson as her attorney, makes this cry "Uncle, Enough," and what have you.

Of course, the whole picture isn't ot a piece with this pulverizing burlesque. If it were it would be priceless. There are twists, in which deadly seriousness seems the object of the story. These digressions prove distracting and give the good parts a burden of over-ripe melodrama to carry along. There are enough of the good, however, to effectually put the real nonsense on the paying side of the ledger.

Frank Urson, the director, has done a painstaking, laudable job in the sequences adhering to the original play. Robert Edeson had little trouble adding the necessary masculine pungency as a foil to the star's vivaciousness and pathos. Victor Varconi in the sympathetic role of the much abused but faithful husband, elicits deep commiseration.

Touches of reporters' tactics, high life behind the bars of a jail, murderesses and husband-poisoners competing for publicity honors, and other satirical embellishments, tend to add drollery and humor to the piece.

"Chicago" should enjoy a following among all cities of America, great or small.—*MIKE.*

Short Feature Reviews

Sword Points

Educational — Two Reels

LUPINO LANE has tossed off a pippin in two stanzas, a box-office clean up, one that at moments burlesques Doug Fairbanks at his briskest and incorporating laugh-making sequences until one marvels at the elasticity of the two-reeler. Set against a background of sixteenth century environment in France, Lupino Lane gets away to a typical Lupino Lane start with an early rush that does much to speed up the narrative and keep the action at high speed throughout. As an unfortunate soldier of fortune, Lupino brandishes a sword (a trick sword) with all the flair of the niftiest of the four Musketeers, and when "cornered" in the onrushes he excceds the wildest expectations by the suddenness of his novel disappearances. The role of the Viscount DeBrey is played by Wallace Lupino, and, as may be anticipated, the brothers have "their moments" when spills and drops and varied forms of acrobatics take the place of chases. Briefly, the plot narrates the attempt of anti-royalists to intercept a message in the possession of the king's messenger, who arrives at the inn. Lupino, obliged to work for his grub, has been sent into the wine cellar by the inn-keeper, and the star's efforts to draw six tankards of wine results in the demolition of many large casks, and our hero is soon plunging about in the cellar, waistdeep in red port (maybe). Back on the inn floor again, the villains fall on the King's messenger, and Lupino, who has discovered a diagram disclosing various wall panels that open and snap shut escapes. In the midst of many rough ups and downs, Lupino Lane hands "the papers" to the king's messenger, only to be told that the papers he had fought for were copies of originals safely in the messenger's care all the time — and the girl is the messenger's wife. One sword-fighting sequence is unique. Book this by all means.

There It Is

Educational — Two Reels

THIS is the first of the Charley Bowers comedies to be made under the roof of Educational's West Coast studio, and leaves nothing to be desired in the way of novelty and sure-fire laugh stuff. The novel features are concealed by "the Bowers process" (which we do not attempt to place under the inquisitorial microscope—anyway, let your patrons marvel, as we did!). Bowers, who is featured, has Kathryn McGuire for his leading lady, and Kathryn is both beautiful and talented. Buster Brodie, Melbourne McDowell and Edgar Blue are in the supporting cast. At some time in the presentation you discover that the house in which so many funny things happen is a sanitarium where insane people are harbored. The Fuzz-Faced Phantom is an oddity from any angle you view it. It is "It" of the title, and moves, creeps, flits or passes on wheels, carts or what-not at crucial moments and the effort of the Scotland Yard detective (Bowers) to fathom the mystery is nullified every time "It" appears. As Charley Mac Neesha, of Scotland Yard, Bowers does his stuff in kilties, and with his matchbox novelty, "MacGregor" (which may be anything from a mechanical toy to any one of a dozen deceptions in trick photography — again we leave it to you to decide for yourself!), Bowers gets many laughs. The bag-pipes that get up and walk out of the picture; the Fuzz-Faced Phantom; the trick wall panels; "MacGregor," novelty of story and excellent acting throughout combine to give showmen a two-reeler that meet every advance promise made by the organization headed by Mr. E. W. Hammons. H. L. Muller has directed and photographed this rare treat, and is entitled to every bit of praise accorded a director who has "made good." The reviewer, whose work, after all, is merely advisory, advises you to book this gem.

Fashions in Color

Educational — One Reel

THIS McCall Colour Fashion News item will entrance your women patrons, beyond the shadow of a doubt. Hope Hampton, who wears the most expensive creations in a charming way, displays twenty of the most modish gowns, wraps, coats and undies (and hats, of course) from world famous modistes. Represented in this list we find Paul Poiret, Boue Soeurs, Lanvin, Lelong, Redfern, Jean Patou, Drecoll, Jenny, Baboni, Charlotte, Martial et Armand and Philippe et Gaston. The color work is very well done, and Miss Hampton is in excellent spirits for her brief appearances before the camera.

Felix the Cat

Educational — One Reel

FELIX the Cat in "Behind the Front," takes Felix right up to the front lines trenches, where he pals with the boys, and executes some novel twists, such as using sausages in a machine gun to rout the enemy, and a solo raid on the enemy's food stores to relieve his suffering comrades. Pat Sullivan maintains his high level of attractiveness in this cartoon.

Live News from Coast to Coast

Notes About Wide-Awake Exhibitors and Exchange Men from all points

Kansas City, Mo.

Moving Picture World Bureau
Kansas City, Dec. 31

AMONG the out-of-town exhibitors in the Kansas City market this week were: J. Newcombs, Burlington, Kas.; G. L. Hooper and Maurice Jencks, Orpheum, Topeka, Kas.; W. Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

A new theatre is being constructed by J. W. McReynolds in Montezuma, Kas., and virtually has been completed, it was announced this week.

C. A. Schultz, manager of Midwest Film Distributors, Inc.; M. C. Sinift, Warner Bros., branch manager; Russell Borg, Educational; B. C. Cook, Economy Film Service; "Red" Jones, Tiffany, Charles Bessenbacher and "Red" Major of the Liberty Film Exchange, were among those hustling in the Kansas City territory for business this week. Ted Stiles is the new cashier at the Educational exchange, while Miss Alice Duff has been added to the office staff at the Enterprise Film Corp.

Minnesota

Moving Picture World Bureau
Minneapolis, Minn., Dec. 31

LAST week's visitors in Minneapolis included Clayton Bond and Eddie Safier, home office representatives of Warner Bros.

C. B. Cooper left this week for a three week's trip through the southern states in the interests of the Robert Morton Organ company, which he represents in Minneapolis.

First National has promoted Leo Davis, formerly at the Minneapolis office, from Portland manager to the management of the Seattle office.

F & R has promoted G. E. Greene from the management of the Minneapolis New Garrick to the same position at the St. Paul Capitol. He succeeds Henry Haupt who is entering the advertising field.

Canada

Moving Picture World Bureau
Ottawa, Canada, Dec. 31

RUMOR has it that Toronto, Ontario, is to have a new downtown film palace, seating 3,800, on a site on Temperance Street which would include the present Empire Theatre, owned by Mrs. F. W. Stair. Formerly a burlesque house, the Empire has been presenting repertoire stock for the past two years.

Moose Jaw, Sask.

The Capitol Theatre, Moose Jaw, Sask., owned by Famous Players and managed by E. P. Fields, suffered considerable loss from smoke when fire destroyed the adjoining store premises also owned by the Famous Players Canadian Corp. It was found necessary to redecorate the theatre throughout. There was no interruption to business because the painting crews rushed operations from 11 P. M. to noon each day.

London, Ont.

When a Santa Claus parade was staged in London, Ontario, by a departmental store, Manager Thomas Logan of the Capitol Theatre stole the show by adding a couple of chariots to the procession to advertise the current attraction. The charioteers were in appropriate costume.

Northwest

Moving Picture World Bureau
Seattle, Wash., Dec. 31

FRED B. KNIGHT

FRED B. KNIGHT, manager of Western Film Corp., has joined the Northwest Film Board of Trade. Mr. Knight assumed full charge of Western, after having been assistant manager for a number of years, when D. C. Millward resigned from that position to become Tiffany manager.

Another new face welcomed to membership in the Northwest Film Board of Trade, is that of L. E. Davis, who succeeds Jack Bower, as First National manager in Seattle. Davis has been with the F. N. organization for seven years and was assistant and then branch manager in Minneapolis following the promotion of L. O. Lukan to the division management of the Pacific Coast. Last summer Davis was transferred to Portland as manager of that branch.

Fred Mercy, well known Eastern Washington showman, has added the Liberty, Pasco, Wash., to his rapidly growing chain. The house was purchased from E. J. Reynolds. This gives Mr. Mercy Kennewick, Sunnyside, Walla Walla, Toppenish, and Pasco. There is also a strong rumor that Cle Elum and Roslyn will be added shortly.

1928 officers for the Northwest Film Board of Trade were named last week as follows: L. A. Samuelson, Pathe, president; Wallace Rucker, Educational, vice president; Mrs. R. B. Lynch, secretary. Trustees are: Carl Stearn, Warner Brothers; D. J. McNerney, United Artists; Ben Fish, Metro Goldwyn. Arbitration board members and alternates for the first quarter are: Carl Stearn, Ben Fish and Matt Aparton of Universal. Alternates: A. H. Huot, F B O, and W. B. Kelly, Columbia.

CHARLES ASCOTT
Presents a Novelty in Synchronization. A Comedy Playlet, entitled
"THE RE-TAKE"
The first and most pretentious ever attempted.
Copyrighted.

New York

Moving Picture World Bureau
Albany, N. Y., Dec. 31

AMONG those along Albany's Film Row during the past week were: Moe Streamer and William Mahoney, of the United Artists; Cliff Almy, Buffalo manager for Warner Brothers; Donald Bane, an exhibitor of Hudson; Phil Hodes, of the home office of F. B. O.; Thomas V. McCue, of New York, an auditor for Tiffany; Harry Lazarus, of Kingston, and others. P. S. Pizzi, of North Adams, has taken over the Community House in Renfrew. Harry Papayanakos, of Potsdam, is passing around the cigars these days as he proudly announces that "it's a boy."

Ray Smith, a salesman for Universal in Albany, is recovering from a badly burned hand, the result of attempting to snatch a blazing steak from the stove in his home.

Santa Claus made his appearance a few days before Christmas at the home of Earl B. Raifstranger, owner of the theatre in Great Barrington. Mr. Raifstranger played the part of Santa Claus and presented his wife with a coupe.

Pennsylvania

Moving Picture World Bureau
Pittsburgh, Pa., Dec. 31

RECENT exhibitor visitors to Pittsburgh included: Theodore Sussman, Sharon; Charles Lynch, Meadville; Thomas Bello, Belle Vernon; Spear Marousis, New Castle; H. L. Stahl, Oil City; James Retter, California; B. W. Redfoot, Windber and, L. M. Jones, Vandergrift.

J. E. Smith, of the Hazelwood theatre, came out to Film Row one day the past week for the first time in four months. "Jim" is able to get about with the aid of crutches, his fractured leg not yet having fully healed.

William G. Smith, manager of the Columbia Pictures Corporation's Pittshurgh branch, is confined to his home with a severe case of the grip. "Bill's" condition is serious, and it is hoped that his recovery will be swift and sure.

"Hank" Kaufman, inspector-booker for the Pathe exchanges, was a recent visitor at the local branch. "Hank" was formerly employed in the local office, and consequently was kept busy renewing old ac-

San Francisco

Moving Picture World Bureau
Berkeley, Cal., Dec. 31

THE Portola Theatre, Market street, near Fourth, San Francisco, is scheduled to close its doors at an early date and its place will be taken by a modern market.

Horton Kahn, for a time in charge of the Imperial Theatre for West Coast Theatres, Inc., has been transferred to the Los Angeles office of this organization. His former assistant, Hal Honore, has been transferred to the U. C. Theatre, Berkeley, where he is filling a position as house manager.

Recent visitors on San Francisco's Film Row have included Mrs. Theo. Burling, a live-wire exhibitor of Walnut Creek, Cal., and Charles Wescott, of Fortuna.

SELLING the PICTURE

THIS ART STORE WINDOW ON BEN HUR EASILY OBTAINED

The Rialto theatre, in some town not named, made announcement of prizes for a drawing contest and got the major space in the window for stills and cutouts. The store made a display of pencils and crayons to get its share.

A department of practical exhibitor helps, Established September 23, 1911 by EPES W. SARGENT and continuously conducted by him for more than sixteen years. These are not stunts for certain pictures, but for certain types of pictures. Apply the ideas to your own problems.

No Cost for Acts To Hart

PIN another bouquet on Edgar Hart. He registers something brand new so far as we know, and while it is, in a sense, an adaptation of the radio idea, you have to hand it to Edgar for adapting it to the picture theatres.

As you probably know, Edgar made one of his long-distance hops not long ago, jumping from Portsmouth, N. H., to his home in San Diego, and from there connecting with the Hollywood theatre, Portland, Oregon.

Edgar figured that vaudeville would help to jazz up a couple of off nights, but he also figured that vaudeville acts cost money, and with his natural thrift he looked around for someone to pay the bills.

Radio gave him the idea. If it paid national advertisers to put out expensive programs on the radio, why wouldn't it help the small business man to sink a few dollars into a somewhat similar scheme?

He prospected around and found that there were tradesmen who shared his slant on the scheme, and were willing to pay the cost of one of the five acts used in return for the advertising given, and now "Sponsored Vaudeville" is given on his two dull nights at no greater cost than making slides and getting out posters. In any event he would do this slide and poster advertising whether or not he got his vaudeville without cost, so he virtually pays nothing for the turns.

For each of these special nights he gets out a one sheet, and on this announces that the various features are "sponsored" by this firm or that. The headline is sponsored by John Doe & Co., and next feature by Richard Roe & Sons, and so on.

The matter is so worded as to give the merchants entire credit for providing the bills and to create the impression of generosity, and screen advertising and even the daily newspaper ads carry the same suggestion.

Naturally you have to pay to get in to see these five acts so generously provided, but you get the idea that you receive these turns in addition to the show you are paying for, so really you owe it to the generosity of the sponsors, and your gratitude is turned toward them, while your money rolls into the box office.

And naturally each merchant is particularly interested in "his" act, and spends a week or two talking about it. Two bills of five acts each gives ten individual pluggers for the shows each week, not to mention all who have gone before and are still talking about it.

And since the proof of the pudding lies in the eating, Edgar writes that since the second night he has not had to solicit the sponsors, but that, to the contrary, he has a waiting list that takes turn and turn about. Probably the idea will sag after a while, but in the meantime Edgar gets his acts free, he makes the merchants his boosters, and he gets better business on otherwise poor nights.

And the beauty of it is that there is no bother. The acts are booked through a certain agency. The merchant tells what he is willing to pay, the agency does the best it can for the price, and collects directly from the merchants instead of looking to Edgar. A minimum price, per act, is set, but there is nothing to prevent the merchant from swelling this minimum in order to be fittingly represented on the program.

Probably it will be a long time before Roxy or Major Bowes book their acts in this fashion, but for a neighborhood or in a small town there seems to be a cash profit in sponsoring acts, and Edgar has his entire neighborhood taking turn — and liking it.

MC FADDEN STILL FLATS

How the Everett Theatre, Everett, Wash., dressed the lobby for Mc Fadden's Flats, which still seems to flourish.

Got Nickels

C. T. Perrin adapted the ancient "Buffalo" stunt to a special "Joy Week" program at the Sterling theatre, Greeley, Col. You were supposed to collect a coin from a friend and then hand him the card, which read:

Thanks for the Nickel

Look on the other side and see what I'll spend it for.

Don't get peeved. You can get your money back. Ask a friend for a nickel and hand him this card.

On the reverse side was the Joy Week program. With half the town trying to collect from the other half, the shows were well advertised.

Auto Hook-up Useful Everywhere to Dress P

Walter Mc Dowell Has Interesting Mat Idea

Walter Mc Dowell, of the Strand theatre, Syracuse, who has become familiar to readers of this department since he took over Cliff Lewis' job as advertising manager, in addition to his own work, is in with a new and apparently sound idea.

Under the title of the K. M. R. Mat Service, Ind., the "K" being Jesse Kauffman, formerly of Metro, he is issuing a monthly manual of advertising ideas, listing around 100 cuts a month, which is sent subscribing members together with mats for the entire layout.

He has two artists regularly employed, and he aims to supply a complete service to his clients, including designs to be mortised, border ideas, name plates, logotypes in regular use and practically everything not supplied by the producer press books. He does not aim to supplant, but rather to supplement the regular press book service of the various companies and to give the smaller houses, in particular, art work at considerably less than art costs.

The service is sold on a yearly basis at a very reasonable price and he writes that he already has had to increase his clerical staff to handle the orders.

He has not given up his Strand job, so he is in a position to keep in touch with theatre needs instead of theorizing. If he keeps the service up to the initial manual, and we believe he will better it, we think that he will give real service.

What Happened?

Last year the free score card was one of the best bets during the football season, but this year we have had few reports of their use. What happened?

C. T. Perrin used them to advantage when The Fair Co-Ed played the Sterling theatre, Greeley, Col. He not only gave out score cards, but had the football team and a sorority as guests the opening night, to get the students talking.

A DISTANT BANNER ON CAT AND CANARY IN MACON, GA.

J. L. Cartwright used two of these away from the house, and caught the attention of many who might not have noticed the theatre front. A spook parade, with fifteen boys, was another good sales angle.

Reo Auto Parade Was Helpful to a Pathe

Last year P. D. C. tied the Reo Flying Cloud to The Yankee Clipper, and the combination worked so well that they tied up again this year with Dress Parade, and Reo dealers have been helping exhibitors all over the country.

E. E. Whitaker effected a very telling campaign when the picture came to the Imperial theatre, Charlotte, N. C. Seven Clouds were paraded the day previous to the opening, with a man from the Army Recruiting Service at the wheel of each car. Red, white and blue streamers from the radiator to the top of the cars gave a good flash, but the advertising was confined to a light truck, which was plastered with posters and banners. The cars were used only one day, but the truck was at the disposal of the theatre during the three day run.

In addition a car was placed in the lob of the Imperial, and the car agency to space in the newspapers to call attention the exhibit, and while the spaces were r very large, they were large enough to g over.

The agency also contributed 1,000 copi of the Reo house organ, one issue of whi was devoted to the picture. These were past with a sticker on the front page.

Popular Vets

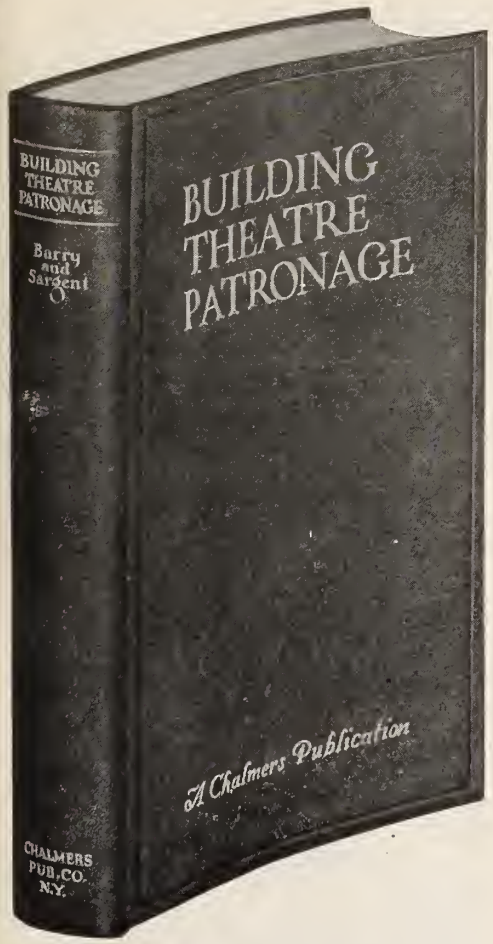
Something reasonably new is the popula ty contest for war veterans staged by Thom Shanley, of the Rialto theatre, Butte, on T Big Parade.

The local paper printed a coupon good f 100 votes for ten days while the theatre ga 500 votes with each admission. Watches we used for the prizes, and made the fight wor while.

TWO PHASES OF REO COOPERATION WITH THE CAPITOL THEATRE, OKLAHOMA CITY, ON DRESS PARADE

The left hand cut shows a section of the Kiddie party arranged by the Reo Agent and one of the busses used to transport them to the Capitol. On the right is one of the numerous army trucks, all of which were bannered for the attraction well in advance and during the showing. Marsline K. Moore, who planned the stunts stands at the extreme left.

Moulded His Own Candle for the Magic Flame



BE RIGHT IN 1928

You can make the new year a banner one by going after the customers with your coat off. Unless you sell all your seats every show, you are not getting all you can.

All you need is a copy of Building Theatre Patronage. It pays for itself the first week and after that it rolls in the velvet on each change of bill.

Not the theory of management alone, but the practical angles of selling through both management and appeal.

Five dollars from your supply house. But $5.20 if mailed direct.

Made a Menu

For his Thanksgiving advertising E. E. Whittaker, of the Imperial theatre, Charlotte, N. C., announced his program in the form of a menu, both in his newspaper spaces and in an ornamental frame in the lobby, the form being:

Soup.....M-G-M News
Fruit cocktail.....Aesop's Fables
Celery-Olives.....The Collegians
Turkey.....Dress Parade

The idea might be elaborated for Christmas by setting a table with all appointments and with covered dishes labeled with the various items. The furniture store might contribute a window to this and be glad to declare in.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

A big musical and dancing presentation was the chief draw of the program which had Milton Sills in "The Valley of the Giants" as the picture. This incident, called "Carnival of Venice," took up 20 minutes and introduced singers, dancers and instrumentalists who have become favorites at this theatre. The act was devised, compiled and staged at this house. In addition there were three other presentations and two short film subjects, the latter being the usual Topical Review, running 7 minutes, and the novelty reel, "The Twenty-Four Dollar Island," a Pathe release, running 8 minutes. The complete show required 2 hours, of which time 1 hour and 6 minutes went to the Milton Sills subject.

The overture presentation by the house orchestra was selections from Verdi's "La Traviata," running 10 minutes. This was lighted as follows: pink ceiling spots; 2 pink floods on orchestra from dome; bridges 1 and 2 pink floods; white at finish.

Don Williams, the new xylophonist of the orchestra, used 3 minutes to good advantage with a medley of popular tunes, including "There Must Be Somebody Else," "Just A Memory" and "Bye Bye Pretty Baby." A pink spot from the dome covered the artist; stage dark.

After "The Twenty-Four Dollar Island" came another stage act, this likewise devised at this theatre, programmed "They Call It Dancing." There was a fabric cyc at opening as Vale & Stewart, male buck and wing dancers, started the presentation. The entire number was done on a dance pad. Amber spots from sides; bridges off. After their routine came the Serova Dancing Girls in a line dance and they were joined by Veronica, premier dancer, who did a fast dance on her toes. Bridge 1 amber floods, bridge 2 orange; lemon spot on Veronica. The presentation closed with an ensemble number.

After the Topical Review came the "Carnival of Venice." The setting, in full stage, consisted of a blue sky drop, in front of which was a balustrade running across with a gate in the center, with huge urns with flowers on either side of the gate. Everybody in Neapolitan attire. The routine was as follows: The opening number was "A' Frangesa" by the Ensemble. Two light pink floods from the dome; bridges 1 and 2 lemon floods; 1 pink ceiling spot. The Serova Dancing Girls then did "The Flower Dance." Bridges flesh pink floods; dome also flesh pink floods. Caesar Nesi, tenor, followed with "Santa Lucia." The stage dimmed off, leaving deep blue borders for sky drop; pink spot on Nesi. For the fourth number, Restivo, accordionist and whistler, ylayed and whistled a number of Italian folk songs. Same lights on stage, bridges deep blue floods and pink spot on Restivo. The Serova Girls did their second number "Dancing Tambourines." Deep blue floods from bridges; amber spot from dome. Next came Ruth Watson, soprano, who sang "Venetian Skies;" she too was covered by an amber spot from dome. The incident closed with Carlo Ferretti, baritone, singing "Funiculi, Funicula," assisted by the entire company.

Made His Own Candle for the Magic Flame

Last Summer, down in Waco, Tex., a shipment of candles to a local ten cent store was left in the sun, and the result was a fused mass of wax that the store was glad to sell to J. P. Harrison of the Hippodrome theatre for 80 cents.

Harrison melted them down and made a new candle three feet tall and three inches in diameter. This was displayed in the window of a Martha Washington candy store with the offer of prizes to the ones who could most accurately estimate the length of time the candle would burn. It was lighted at nine o'clock each morning and extinguished the same hour each evening.

The Light and Power Company contributed an electric doughout iron for a first prize while Harrison gave a two month's pass for the second and the store offered a two pound box of candy for the third. There were fifteen ticket prizes of singles.

An attractive girl in a page's costume stayed in the window until the crowd got too large, when she would slip out and let them drift away. It helped materially to get attention.

The store distributed the estimate blanks to all who applied, but found that many persons, once they were in, stopped to make a purchase.

Cat Impersonator Was Basis of This Contest

For The Cat and the Canary, George M. Watson used a cat impersonator at the Spencer theatre, Rock Island, Ill. The mask was hired from a customer, and similar ones can be found in any large town. The man, wearing the mask and a black domino paraded the streets for two days before he was bannered for the attraction.

After the banner was added he handed out circulars offering passes to those who could identify him, and he made a stage appearance at each show with a slide repeating the offer. This served to give added interest to the trailer on the picture.

Although more than 400 replies were received in this contest, only four correctly identified the perambulator, which gave a big kick to the idea at a cost of only four passes. It also got a special reader in the newspaper.

For the playdates a siren, operated from the box office, was placed on the marquise. To prevent confusion with the fire alarm siren, this was muffled by being placed in a box. The muffled tones accorded more nearly with the mystery idea of the picture.

The identification angle is good only in town where people know each other fairly well.

A Man Monkey Is Obvious for The Gorilla

AN AIRPLANE CAR WAS FRANK J. MILLER'S BEST BET

This was loaned the Modjeska theatre, Augusta, Ga., by a local repair shop, the wind spread being kept in to permit it to pass through traffic. A plane under the marquise also helped to sell "The Lone Eagle" profitable.

Awarded a Cup To High School Hero

Getting in with the local High School put over High School Hero for Warren Irwin at the Carolina theatre, Charlotte. There were two angles to the stunt, the first being an advance prolague used three days.

For three performances on each of the three days the coach came out in one and announced that the team had seen a preview of High School Hero and regarded it as an entertaining picture. He further announced that the theatre and a local jeweler had jointly offered a cup to the high school hero doing the best work in the game against Georgia Tech, the award to be made by the contest officials, and the presentation to take place on the Carolina stage on Monday following the game.

Then the drop was taken up to display the team, the members bearing cards which spelled the name of the picture. When the coach asked what they were going to do Saturday, the cards were reversed and showed "Beat Tech."

It helped to advertise both the picture and the game and all of the school crowd came down to cheer for the team, paying their way in.

Meanwhile the co-operating jeweler blew up the cup with a full window display for the game and the picture. Of course the picture deals with basketball, but the football team was more in the limelight.

Paid for Going

It's old stuff on other pictures, but new on Miserables. In Houston, Texas, public school teachers announced that all pupils in the literature and French classes would be given credit for attending the showing at the Kirby theatre. This was the direct result of a special preview given by F. F. Smith to the school and University teachers.

Spent Sixty Cents

It cost Edgar Hart just sixty cents to put over The Masked Woman at the Hollywood theatre, Portland, Ore. He bought masks for the cashiers and four ushers and had them wear them while on duty. As the box office is at the street line, the cashier drew in the business.

For The Bugle Call he had an army bugler one day and a boy scout the next, both contributing their services in return for tickets. As they tooted every ten minutes, they blew in a lot of extra patronage.

Sold More Tickets With Personal Invitations

Here is an angle on mass invitations that should interest you. It comes from H. B. Howard, of the Rex theatre, Sumter, S. C.

Mr. Howard sent a ticket to each Spanish War veteran in Sumter with a personal invitation to come and live the campaign over again by enjoying a performance of The Rough Riders.

It would have been the usual thing to have invited the local post to attend in a body, with the inevitable parade and all that sort of thing, but Mr. Howard had the picture for only two days, and he craved action.

He figured that if he invited the veterans in a body, they would turn out for a parade, but many of them would leave the folks at home. On the other hand, with a single free ticket, the recipient felt that he must, in decency, bring the family.

Generally the single ticket will bring in from six to eight paid admission for each ten tickets, but in this case Mr. Howard found that each ticket brought from one to three paid admissions. And making admission good for any performance assured the use of all the tickets.

It's a good thing to keep in mind when you are planning a parade. It is doubtful if a parade will influence as many ticket sales.

Still Going

E. E. Bair, of the Cuyahoga Falls Amusement Co., sends in his Christmas issue of the Falls Theatre News, just closing its third year. Mr. Bair started with a rather meagre four pager and has run it up to an eight, full newspaper size, with plenty of merchant advertising to prove that it has a worthwhile circulation. It's a nicely made up issue, and well edited.

MAN-MONKEY PUT OVER THE GORILLA IN MACON, GA.

J. L. Cartwright used a monkey masquerade costume for his perambulator on the First National picture at the Capitol theatre, using him for three days in advance of the showing and during the run — six days in all.

Four Good Examples of Newspaper Displays

Makes Passion Sales With Jannig's Name

Selling the reissued Passion, which is now a Tiffany release, the Strand Theatre, Schenectady makes its appeal with Janning's name, but uses so large a cut that the name is held down to a small 18 point almost lost between the house signature and the cut.

CONSISTENTLY GOOD PICTURES
STRAND
IN THE HEART OF SCHENECTADY
EMIL JANNINGS
AND A SUPPORTING CAST OF 5,000 PEOPLE
PASSION
She was the King's prize beauty and most famous woman in France—but when the King died ? ?
Laffs
Laffs
Laffs
HAL ROACH presents GLENN TRYON
45 Minutes from Hollywood
YOU GET YOUR MONEY'S WORTH
STRAND PRICES
AFTERNOONS - - - 15c and 25c
EVENINGS—ALL SEATS - - 25c

OBSCURING THE STAR

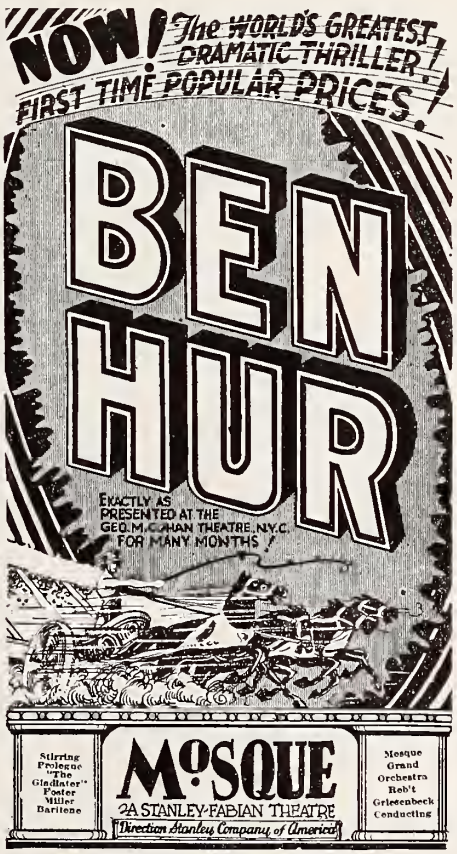
With Jannings being widely exploited, it would have helped to have cut down the "Strand prices" at the bottom of the space to distribute the space above and below the star's name. The prices speak for themselves and a pica above and below the name would have given a much larger display to the name without any additional investment in space. The cut is attractive, but is does not possess the sales value of a well advertised star, and it does becloud the star's name.

A little effort at visualizing the effect will often make a decided difference in the result and largely increase the sales value of the display. Here little effort seems to have been made to value the display, and the result is out of proportion.

On the other hand, an ingenious use has been made of a little space on the corner cut for the comedy. These cuts are made short width, and the addition of three "Laffs" set in type, gives emphasis to the comedy idea and decidedly increases the appeal.

Benday Background Has Good Display Values

This Ben Hur space from the Mosque Theatre, Newark, N. J., stands out like a lighthouse on a dark night because of intelligent handling. It comes through with a greater value than would accrue from a straight reverse, and there is no danger of a poor impression spoiling the effect. On a good black, the probabilities are that the white letters would stand out even slightly better, but since a really good black is almost unobtainable with rapid press work, the benday ground is far better, and the lining around the edges contributes the required color.


NOW! The WORLD'S GREATEST DRAMATIC THRILLER!
FIRST TIME POPULAR PRICES!
BEN HUR
EXACTLY AS PRESENTED AT THE GEO. M. COHAN THEATRE, N.Y.C. FOR MANY MONTHS!
Stirring Prologue "The Gladiator" Foster Miller Baritone
MOSQUE
A STANLEY-FABIAN THEATRE
Direction Stanley Company of America
Mosque Grand Orchestra Reb't Grieseabeck Conducting

DECIDEDLY GOOD

The sketch at the bottom is a semi-silhouette that is better than some of the involved drawings given this scene in other displays and is just bold enough to attract without being so obtrusive that it overshadows the title. It ranks with the best work on this title.

A Better Hand Layout From Loew's Valentine

Just to show that he can do it when he wants to, the artist of Loew's Valentine Theatre, gets out a display for The Road to Romance that is hurt only slightly by the hand lettering. For the main display he has produced a really handsome letter and design, and had he used type, or at least a good letter, in those panels at the bottom this would have been very sightly.

Here the signature is clear and elegant, the main lettering is really artistic, but the display dribbles off to some rather hurried lettering at the bottom that is like a smudge on a fine drawing. A man who can do let-

Loew's VALENTINE
Adams at St. Clair St.
Now Showing
Cont. 11 A.M. to 11 P.M.
The Star of "Ben Hur"
RAMON NOVARRO
The ROAD TO ROMANCE
with
MARCELINE DAY
A Metro Goldwyn Mayer Picture
Lusty, Roaring Picture of Love, Thrills, Laughter in the days when Pirates were Scouring the Seas
AFT. 10¢ 15¢ 25¢
EVE. 15¢ 25¢ 40¢
"ALL STAR COMEDY" "SUGAR DADDIES"
and
M.G.M. NEWS CARTOON
Coming Soon!-BEN-HUR - THE DRAMATIC MASTERPIECE!

VERY WELL DONE

tering like that star and title should have an artistic perception that should hold him from the minor atrocities. The space looks like a woman in an elegant gown with a pair of very muddy overshoes sticking out below.

All Hand Lettering Is Decidedly Poor Display

With Baltimore getting splendid typographical displays, we think that the Metropolitan Theatre is losing a bet in using all hand lettering — or mostly all. For Sailor Izzy Murphy, there is only one type set panel, and the rest looks rather ineffective.

WARNER'S METROPOLITAN
From Perfumery Peddler to Lord High Admiral! Outrageously Uproarious — Extravagantly Impossible! At His Funniest
Solemn
GEORGE JESSEL
IN
"SAILOR IZZY MURPHY"
A WARNER BROS. PRODUCTION
VITAPHONE SPECIAL PROGRAM!
BIFF & BANG FISTICUFF FUNSTERS
SHERRY LOUISE MARSHALL AND 3 BAD BOYS
FLEESON & BAXTER IN A SATIRE ON THE STAGE SUCCESS "RAIN"
THE BIGGEST SHOW IN TOWN AT THESE PRICES!
MATINEES 25¢ & 35¢ CHILDREN 15¢ & 25¢
NIGHTS: 35¢ & 50¢ CHILDREN 25¢ & 35¢

NOT SO GOOD

Even the halftones do not come out strongly, and the illustration is largely reduced to the life reservers.

Quick Reference Picture Chart

Titles alphabetically arranged—Compact information about star, story, type, our review and the footage—Easy to locate

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
		1926	
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
The Bells (L. Barrymore)	Drama	Nov. 13	6,300
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400

COLUMBIA PICTURES CORP.

		1927	
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1	6,843
Blood Ship (Boswortb)	Virile Sea melodrama	July 23	6,843
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Screen Snapshots	Three issues	Aug. 28	1,000
Stolen Pleasures (Revier)	Comedy drama		5,054
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

CRANFIELD & CLARKE, INC.

Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de Luxe	May 15	2,000
Wooden Shoes	"International"	May 8	.....

EMBLEM FILMS

Husbands or Lovers (Jannings)	Psychological dr.	Dec 3	6,250

EXCELLENT PICTURES CORP.

Bowery Cinderella (Hulette)	Action melodrama	Nov. 26	6,900
Kick Off, the (G. Walsh)	College football		5,840
Your Wife and Mine (Haver)	Farce		5,887

F B O

		1927	
Boy Rider (Buzz Barton)	Western	Oct. 8	4,858
Clancy's Kosber Wedding (G. Sidney)	Farce comedy	Sept. 10	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10	5,093
Don Mike (Thomson)	Romantic drama	Mar. 5	5,723
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Harvester, the (star cast)	Porter novel	Nov. 19	7,044
Hook & Ladder No. 9 (star cast)	Love-fire drama	Nov. 26	5,340
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20	5,700
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Mojave Kid (Bob Steele)	Action western	Aug. 6	4,912
Moment of Temptation, a (star cast)	Libbey dramatization	Dec. 10	5,658
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Motber (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Not For Publication	Political drama	July 23	6,140
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20	5,998
Silver Comes Thru (Tbomson)	Thrill western	May 28	5,476
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20	6 rls.
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15	6,293
Ragtime (Bower-De la Motte-Ellis)	"Jazz" com-dra	Sep. 3	6,700

FIRST NATIONAL

Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
		1927	
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
American Beauty (Billie Dove)	Comedy drama	Oct. 22	6,332
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
Breakfast at Sunrise (C. Talmadge)	Lively comedy	Nov. 26	5,100
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Crystal Cup (Dorothy Mackaill)	Atherton adaptation	Oct. 29	6,386
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13	6,585
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
French Dressing (Warner-Wilson)	Sophisticated com-dr.	Dec. 17	6,344
Gorilla, The (C. Murray)	Thrills-laughs	Nov. 26	7,153
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
Home Made (Johnny Hines)	Typical comedy	Oct. 29	6,450
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1	6,720
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24	5,718
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Lost at the Front (Sidney-Murray)	War burlesque-com	June 25	5,559
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
No Place to Go (Astor-Hughes)	Comedy-romance	Dec. 10	6,431
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Patent Leather Kid (Barthelmess)	World War special	Aug. 20	11,412
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Poor Nut (Jack Mulhall)	College comedy	Sept. 10	6,897
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400
Private Life of Helen of Troy	Satire-comedy drama	Dec. 17	7,684
Red Raiders (Ken Maynard)	Swift western	Oct. 15	7,050
Rose of the Golden West (Astor)	California romance	Oct. 8	6,477
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
See You in Jail (Mulball-Day)	Farce comedy	Apr. 23	5,800
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17	6,548
Stolen Bride (Dove-Hugbes)	Romantic com.-dr.	Sept. 3	7,179
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8	5,668
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Valley of the Giants (Sills)	Red-blood romance	Dec. 3	6,400
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
White Pants Willie (Hines)	Gag comedy	Aug. 6	6,350

FOX FILM CORP.

Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
Blue Eagle (George O'Brien)	Drama	Sept. 25	6,200
Canyon of Ligbt (Tom Mix)	Typical Mix	Dec. 11	5,389
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Return of Peter Grimm (Star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
Tbe Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
What Price Glory? (All star)	War comedy-drama	Nov. 29	11,400
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
		1927	
Ankles Preferred (Bellamy)	Ligbt com-dr.	Mar 12	5,498
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
East Side West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22	8,154
Gay Retreat (McNamara-Cohen)	Drama	Oct. 1	10 rls.
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
High School Hero (Phipps-Stuart)	Comedy drama	Oct. 29	5,498
Hills of Peril (Buck Jones)	Puncb western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
Joy Girl (Olive Borden)	Florida drama	Sept. 24	5,877
Ladies Must Dress (Valli)	Comedy-drama	Dec. 17	5,389
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Love Makes 'Em Wild (Johnnie Harron)	Drama	Oct. 1	8,538
Loves of Carmen (Del Río)	War comedy	Oct. 8	5,524
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Paid to Love (O'Brien-Valli)	Romance	Aug. 6	6,898
Pajamas (Olive Borden)	Comedy-drama	Dec. 10	5,870
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
7th Heaven (Janet Gaynor)	Love-war drama	May 28	.....
Silver Valley (Tom Mix)	Action western	Oct. 29	5,300
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790
Slaves of Beauty (Herbert-Tell)	Ligbt comedy-dr.	June 11	5,412
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1	10 rls
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Tbe Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Tumbling River (Tom Mix)	Fast western	Aug. 27	4,670
Two Girls Wanted (Gaynor)	Drama	Oct. 1	6,293
Two Girls Wanted (Gaynor)	Light com-dr.	Dec. 19	6,100
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
Very Confidential (Bellamy)	Action com-drama	Dec. 3	5,620
War Horse (Buck Jones)	War (horse) story	Feb. 19	4,953
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Wizard, the (Lowe-Hyams)	Mystery drama	Dec. 3	5,629

GOTHAM PRODUCTIONS

Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Kangaroo's Kimona	Imperial comedy	June 11	2 rls.
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Under Colorado Skies	World we live in	Oct. 8	1 rl.
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24	6,170
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13	7 rls.

KRELBAR PRODUCTIONS

Broadway After Midnigbt (Betz)	Action melodrama	Oct. 29	6,19*

Star, Story Type, Review and Footage Here

METRO-GOLDWYN

	Kind of Picture	Review	Feet
	1926		
Bardleys the Magnificent	Dashing romance	Nov. 13	8.536
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Ben-Hur (Ramón Novarro)	Lew Wallace story	Jan. 16	12,000
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Lovey Mary (Bessie Love)	Drama	July 8	6,167
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Mare Nostrum (Rex Ingram prod.)	Ibañez Novel	Feb 27	
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Tell It To Marines (Chaney)	Melodrama	Jan. 1	8,800
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
The Temptress (Garbo-Moreno-D'Arcy)	Ibañez' novel	Oct. 23	8,221
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Waltz Dream	Romantic comedy	Aug. 7	7,322
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
	1927		
Adam and Evil (Cody-Pringle)	Farce	Aug. 13	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27	6,312
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Body and Soul (L. Barrymore)	Character drama	Nov. 19	5,902
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Fair Co-Ed (Marion Davies)	Comedy drama	Oct. 29	6,408
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10	8,500
In Old Kentucky (H. Costello)	Racing melodrama	Dec. 3	6,646
London After Midnight (Chaney)	Thrill-Mystery melo.	Dec. 17	5,687
Love (Garbo-Gilbert)	Tolstoi romance	Dec. 3	7,800
Lovers (Novarro-Terry	"Gossip" drama	May 2	5,291
Man, Woman and Sin (Gilbert-Eagels)	Romantic drama	Dec. 17	6,280
Mockery (Chaney)	Russian drama	Sept. 10	5,967
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Quality Street (Marion Davies)	Barrie adaptation	Nov. 12	7,193
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Road to Romance (Novarro)	Romantic drama	Nov. 19	,...
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Spring Fever (W. Haines)	Comedy	Dec. 10	6,705
Student Prince (Novarro)	Stage favorite	Sept. 24	9,541
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
Tea for Three (Cody-Pringle)	Sophisticated comedy	Nov. 12	6,150
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
Thirteenth Hour (L. Barrymore)	Farce-melodrama	Dec. 3	5,252
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657

PARAMOUNT

	Kind of Picture	Review	Feet
	1926		
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Don't Give Up the Ship	One Reel special	Oct. 23	,
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (All star)	Romance-drama	Nov. 29	6,532
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Old Ironsides (Special cast)	Super-special	Dec. 11	10,689
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
	1927		
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
A Gentleman of Paris (Menjou)	Comedy	Oct. 8	6,017
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,951
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,878
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
City Gone Wild (Meighan)	Drama	Dec. 10	5,408
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Fireman Save My Child (Beery-Hatton)	Farce comedy	Dec. 10	5,389
Get Your Man (Clara Bow)	Lively farce	Dec. 10	5,718
Honeymoon Hate (F. Vidor)	Light comedy	Dec. 17	5,415
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10	5,862
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Jesse James (Thomson)	Western romance	Oct. 22	8,656
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Knockout Reilly (Richard Dix)	Prize ring com-dr.	Apr. 23	7,080
Last Waltz (foreign cast) (Ufa)	Comedy-drama	Nov. 19	6,150
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6	5,617
Metropolis	UFA Superspectacle	Mar. 12	,...
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
Now We're in the Air (Beery-Hatton)	Farce comedy	Dec. 17	5,798
One Woman to Another (Vidor)	Light farce	Sept. 24	4,022
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Rolled Stocking (Hall-Brooks)	College com.-dr.	July 30	6,247
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Rubber Heels (Ed. Wynn)	Burlesque-Farce comedy	July 16	5,614
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Señorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Service for Ladies (Menjou)	Farce	Sept. 3	6,170
Shanghai Bound (Richard Dix)	Chinese com-dr.	Nov. 12	5,515
She's A Sheik (Bebe Daniels)	Farce-comedy	Nov. 26	6,013
Soft Cushions (Douglas-MacLean)	"Arabian Nights" com.	Aug. 27	7,000
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Spotlight, the (Ralston-Soussain)	Stage drama	Dec. 3	4,866
Stark Love	Mountaineer drama	Mar. 19	6,203
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17	6,124
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22	6,006
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
The Potters (W. C. Fields)	Human int. com-dr.	Jan. 22	6,68(
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4,926
Tired Wheels	Krazy Kat	May 28	1 rl.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3	7,643
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Wings	Aviation special	Aug. 20	,...
Woman on Trial (Pola Negri)	Drama	Oct. 1	5,960

PATHE

Associated Exhibitors Product

	Kind of Picture	Review	Feet
	1926		
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Earth Woman (Mary Alden)	Drama	May 29	5,830
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
	1927		
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

Pathe Brand Product

	1927		
A Harp in Hock (R. Schildkraut)	Sympathetic drama	Nov. 5	5,996
Angel of Broadway (Leatrice Joy)	Drama	Nov. 5	6,574
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24	5,626
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4,335
Border Blackbirds (Maloney)	Punch western	Sept. 10	5,726
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Combat (George Walsh)	Island drama	Oct. 15	5,100
Devil's Twin (Maloney)	Action western	Dec. 10	5,478
Don Desperado (Maloney)	Punch western	May 9	5,804
Dress Parade (William Boyd)	Patriotic comedy-drama	Nov. 5	6,599
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17	8,002
Forbidden Woman (Jetta Goudal)	Drama	Nov. 5	6,568
Girl from Everywhere (Sennett prod.)	Fast comedy	Nov. 5	3,303
Girl in the Pullman (Prevost)	Light comedy-drama	Nov. 5	5,867
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Hidden Aces (Hutchison)	Melodrama	Sept. 3	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3	6,788
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27	4,864
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Main Event (R. Schildkraut)	Fight drama	Nov. 5	6,472
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8	4,575
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Phantom Buster (B. Roosevelt)	Western	Aug. 20	4,497
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6	5,844
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8	4,542
Skeedaddle Gold (Wally Wales)	Western	Aug. 6	4,562
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1	4,546
The Wise Wife (Star cast)	Farce	Nov. 5	5,629
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,329
Two-Gun of Tumblewed	Western	July 23	5,670
White Pabbles (Wally Wales)	Western	Aug. 20	4,483

Short Subjects Are Separated From Features

Producers Distributing Division

	Kind of Picture	Review	Feet
		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Higbway (W. V. Mong)	Drama	Oct. 3	7,641
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,981
Simon tbe Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,161
		1926	
Bachelor Brides (LaRocque)	Mystery drama	May 22	6,612
Braveheart (LaRocque)	Indian drama	Jan. 23	7,231
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,666
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Fiftb Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Gigolo (Rod LaRocque)	Drama	Oct. 16	7295
Meet tbe Prince (Jos. Schildkraut)	Comedy-drama	July 3	5,901
Million Dollar Handicap (all star)	Horse race, melo.	Feb. 13	6,095
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Red Dice (Rod LaRocque)	Underworld melodrama.	May 1	7,257
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,011
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Silence (H. B. Warner)	Self-sacrifice, drama	June 5	7,518
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Steel, Preferred (star cast)	Steel industry drama	Jan. 9	6,717
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Tbree Faces East (Jetta Goudal)	Suspense-spy, melo.	Feb. 20	7,415
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
		1927	
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
Heart Tbief (Schildkraut-de-Putti)	European drama	May 21	6,035
Jim, The Conqueror (Boy-Faire)	Suspense western	Jan. 1	5,324
King of Kings	Biblical drama	Apr. 23	13,500
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
Vanity (Leatrice Joy)	Melodrama	June 18	5,921
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198

DE MILLE PRODUCTIONS

Pathe Brand Product

Devil's Twin (Maloney)	Action Western	Dec. 10	5,478
Wreck of the Hesperus	Sea drama	Dec. 3	6,447

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,301
		1927	
A Light in the Window (Walthall)	Father love drama	Nov. 12	5,960
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24	6,089
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20	5,502

STERLING PICTURES CORP.

		1926	
Wreckage (May Allison)	Drama	July 24	5,723
		1927	
Closed Gates (Harron-Novak)	Emotional drama	May 28	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10	5,414

TIFFANY PRODUCTIONS, INC.

Backstage (Bedford-W. Collier, Jr.)	Comedy drama.	July 9	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16	5,669
Broken Gate	Emotional drama	Jan. 15	5,300
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24	6,024
College Days (Marceline Day)	College com.-dr.	Nov. 6	7,300
Enchanted Island	Romantic drama	June 25	4,887
Fools of Fashion (Busch)	Comedy drama	Oct. 9	6,482
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24	5,233
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26	5,600
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27	5,800
Lightning	Zane Gray drama		
Night Life (A. Day-J. Harron)	After-war drama	Dec. 10	6,235
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11	6,100
Snowbund (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Tired Business Man	Comedy		
Wild Geese (Belle Bennett)	Character drama	Dec. 10	6,448
Women's Wares (Brent-Lytell)	Sophisticated melo.	Nov. 19	5,614

UNITED ARTISTS

		1927	
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
College (Buster Keaton)	Gag comedy	Sept. 17	5,916
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Magic Flame (Colman-Banky)	Drama	Sept. 24	8,308
My Best Girl (Mary Pickford)	Typical com-dr.	Nov. 12	8,700
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120
Sorrel & Son (Nilsson-H. B. Warner)	Father love dr.	Nov. 19	9,000
The Gaucho (D. Fairbanks)	Typical action dr.	Nov. 26	9,265
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13	7,456
Two Arabian Knights (Boyd-Wolheim)	Romantic comedy	Oct. 29	8,250
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.

UNIVERSAL

		1926	
Buckaroo Keid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Her Big Night (Laura La Plante)	Farce Comedy	Sept. 4	7,603
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Old Soak (Jean Hersholt)	Comedy drama.	Sept. 11	7,445
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,638
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Texas Streak (Hoot Gibson)	Thrill western.	Sept. 25	6,250
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
		1927	
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
A Man's Past (Veidt-Bedford)	Tense drama.	Sept. 17	5,916
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6	5,751
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hero for a Night A (Tryon)	Gag comedy	Nov. 26	5,711
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,373
Irresistible Lover (Moran-Kerry)	Romantic Comedy	Nov. 19	6,958
Les Miserables (Star cast)	Hugo's novel	Aug. 27	7,713
Les Miserables	Long version		11 rls.
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
One Man Game (Fred Humes)	Blue Streak western	Feb. 12	4,689
Out All Night (Reginald Denny)	Farce	Oct. 1	6,170
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Shield of Honor (Ralph Lewis)	Police melo.	Dec. 17	6,172
Silk Stockings (La Plante)	Married life com.	Aug. 20	5,947
Surrender (Mary Philbin)	Vienese stage play	Nov. 12	8,249
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Uncle Tom's Cabin (star cast)	Stowe adaptation	Nov. 12	12,000
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450

WARNER BROS.

		1926	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Millionaires (Sidney-Fazenda-Gordon)	Heart int. Hebrew com.	Nov. 20	6,903
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,840
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
		1927	
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
A Reno Divorce (May McAvoy)	Sophisticated drama	Oct. 29	5,492
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15	5,685
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
Gay Old Bird (Fazenda)	Farce-comedy	Mar 12	6,284
Good Time Charley (star cast)	Stage com-dr.	Nov. 26	6,302
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1	5,569
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22	8,117
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
One Round Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8	6,357
Sailor Izzy Murphy (Jessel)	Sailor farce	Dec. 10	6,020
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
The Brute (Monte Blue)	Western drama.	May 2	5,901
The Climbers (Irene Rich)	Drama	May 28	6,631
Third Degree (Dolores Costello)	Stage melodrama.	Jan. 8	7,647
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068

Here Are the Short Subjects

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
		1926	
Even Up	Fistical culture	Dec. 25..	2 rls.
		1927	
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale	Nature special	Mar. 5..	1 rl.
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Bray Magazine	Topical news	Apr. 16..	1 rl.
Dog Gonnit	Hot Dog Cartoon	Jan. 8..	1 rl.
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl.
Petering Out	Hot Dog cartoon	Mar 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls.
Speed Hound	Fizzical Culture	Apr. 9..	2 rls.

EDUCATIONAL

			1927	
A Bird of Flight	Hodge-Podge	May	14..	1 rl.
A Cluster of Kings	Hodge-Podge	Feb.	26..	1 rl.
A Jim Dandy (Phil Dunham)	Cameo comedy	May	28..	1 rl.
A Perfect Day	Cameo comedy	Mar.	19..	1 rl.
Art for Heart's Sake	Sullivan cartoon	Aug.	13..	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar.	12..	1 rl.
At Ease	Lloyd Hamilton com.	Aug.	27..	2 rls.
Atta Baby (Big Boy)	Comedy	May	21..	2 rls.
Auntie's Ante (W. Lupino)	Cameo comedy	May	28..	1 rl.
Back Home	Magazine novelty	Oct.	1..	1 rl.
Barn Yarns	Felix the Cat	Apr.	16..	1 rl.
Brain Storms	Mermaid comedy	Apr.	16..	2 rls.
Brave Cowards (Dunham)	Cameo comedy	July	30..	1 rl.
Break Away (Neal Burns)	Christie comedy	Jan.	20..	2 rls.
Breezing Along	Lloyd Hamilton com.	May	14..	2 rls.
Bruce Scenics	Two subjects	Mar.	12..	1 rl.
Bruce Scenics	Two subjects	Apr.	2..	1 rl.
Bruce Scenics	Two issues	July	23..	1 rl.
Bubbles of Geography	Hodge-Podge	Aug.	20..	1 rl.
Buried Treasure	Bruce Scenic	Apr.	16..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb.	5..	2 rls.
Chicken Feathers (Cornwall)	Christie comedy	Mar.	19..	2 rls.
Capers of a Camera	Hodge-Podge	July	30..	1 rl.
Cash and Carry (Burns)	Christie comedy	Apr.	9..	2 rls.
Climbing into Cloudland	Howe Hodge-Podge	Apr.	16..	1 rl.
Dear Season (Bud Duncan)	Cameo comedy	Jan.	29..	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar.	5..	2 rls.
Dumb Belles (Dooley)	Sailor comedy	Apr.	16..	2 rls.
Duck Out (Bobby Vernon)	Comedy	Feb.	12..	2 rls.
Eats for Two (Phil Dunham)	Slapstick comedy	Oct.	8..	2 rls.
Eye Jinks	Felix the Cat cartoon	May	21..	1 rl.
Felix Sees them in Season	Felix the Cat	Apr.	2..	1 rl.
Fiddlesticks	Curiosities	Feb.	26..	1 rl.
First Prize (Dunham)	Cameo comedy	Apr.	16..	1 rl.
Flim Flams	Felix Cat	Oct.	8..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan.	22..	2 rls.
Germ Mania	Felix the Cat	Apr.	16..	1 rl.
Grandpa's Boy (Big Boy)	Juvenile comedy	Mar	12..	2 rls.
Growing Money	Curiosities	May	28..	1 rl.
High Spirits	Cameo comedy	Feb.	12..	1 rl.
Highlights	Curiosities	Feb.	5..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan.	22..	2 rls.
High Spots (St. John)	Comedy	Aug.	6..	2 rls.
Hitting the Trail	Life cartoon	Mar.	4..	1 rl.
His Better Half	Lloyd Hamilton com.	Aug.	6..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan.	22..	1 r.l
Howdy Duke	Lupino Lane comedy	Jan.	22..	2 rls.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr.	2..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May	14..	1 rl.
Hold Fast (Bowes)	Cameo comedy	Aug.	13..	2 rls.
Holly-Nuts	Curiosities	Aug.	27..	1 rl.
Heavy Date	Life cartoon	Mar.	5..	1 rl.
Here Comes Precious (Adams)	Comedy	Apr.	9..	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar.	12..	1 rl.
Jack From All Trades	Sullivan cartoon	Sept.	10..	1 rl.
Jail Birdies (Bobby Vernon)	Comedy	Apr.	16..	2 rls.
Jungle Heat (Al St. John)	Gag-slapstick	May	21..	2 rls.
Kilties (Dorothy Devore)	Comedy	Oct.	1..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb.	19..	2 rls.
Local Talent	Life cartoon	Mar.	19..	1 rl.
Many Wings	Bruce Scenic	Oct.	29..	1 rl.
Mike Wins a Medal	Life cartoon	Feb.	12..	1 rl.
Monty of the Mounted	Lupino Lane com.	Aug.	6..	2 rls.
New Wrinkles	Lloyd Hamilton comedy	Oct.	29..	2 rls.
Nic-Nax	Curiosities	Jan.	22..	1 rl.
No Fuelin'	Felix cat cartoon	Nov.	12..	1 rl.
Non-Stop Fright	Sullivan cartoon	Aug.	27..	1 rl.
North of Nowhere	Life cartoon	May	28..	1 rl.
Odd Jobs	Curiosities	Apr.	9..	1 rl.
Off Again (Jack Lloyd)	Cameo comedy	Sept.	24..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug.	27..	1 rl.
Outdoor Sketches	Bruce scenic	Sept.	10..	1 rl.
Outdoor Sketches	Bruce scenic	Nov.	12..	1 rl.
Paris Origination in Color	Kodachrome fashion	Jan.	22..	1 rl.
Peaceful City	Life cartoon	Feb.	19..	1 rl.
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb.	5..	2 rls.
Pedigreed (Felix-cat)	Sullivan cartoon	Mar.	12..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug.	20..	2 rls.
Prince of Whales	Life cartoon	Apr.	16..	1 rl.
Queer Ducks (J. Duffy)	Farce-comedy	May	28..	2 rls.
Quiet Please (Phil Dunham)	Cameo comedy	Feb.	26..	1 rl.
Racing Fever	Life cartoon	May	14..	1 rl.
Roped In (St. John)	Comedy	Apr.	9..	2 rls.
Ruling the Rooster	Life cartoon	Apr.	16..	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb.	26..	1 rl.
Scare Silly	Tuxedo comedy	Nov.	12..	2 rls.
Seeing Stars (G. Davis)	Mermaid comedy	Oct.	1..	2 rls.
She's a Boy	Big Boy	Sept.	24..	2 rls.
Shooting Wild	Cameo comedy	Oct.	29..	1 rl.
Soft Soap	Life cartoon	Feb.	26..	1 rl.
Somebody's Fault	Hamilton comedy	Apr.	2..	2 rls.
Some Scout	Lupino Lane comedy	Oct.	8..	2 rls.
Stars and Stripes	Felix the Cat	Mar.	19..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept.	24..	2 rls.
Summer Day	Bruce Scenic	Jan.	29..	1 rl.
Sure Cure	Mermaid comedy	July	30..	2 rls.
Sure Fire	Bobby Vernon comedy	Jan.	15..	2 rls.
Switches Witches	Felix cat cartoon	Nov.	12..	1 rl.
Travel-Hog	Sullivan cartoon	Aug.	20..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug.	27..	2 rls.
Wedding Yells (Johnny Arthur)	Comedy	Feb.	19..	2 rls.
Wise Guise	Felix the Cat	Sept.	24..	1 rl.
Wise Old Owl	Hodge-Podge	Mar.	19..	1 rl.
Zoo Logic	Sullivan Cartoon	Jan.	29..	2 rls.

F B O

All's Swell That Ends Swell	Fighting Hearts	July	24..	2,000
Back Fire (Fat trio)	Comedy	Aug.	21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug.	28..	2,000
			1927	
A Permanent Rave	"Beauty Parlor"	Aug.	6..	2 rls.
Beauty Parlor (Cooke-Guard)	First of series	July	16..	2 rls.
Boys Will be Girls	Beauty Parlor	Oct.	1..	2 rls.
Campus Romeos	Fat Men	July	23..	2 rls.
Fleshy Devils	Fat men comedy	Oct.	1..	2 rls.
He Couldn't Help It	Charley Bowers com.	Mar.	5..	2 rls
How High is Up?	Fat Men	Aug.	6..	2 rls.
Many A Slip (Bowers)	Comedy and cartoon	Jan.	22..	2 rls.
Mickey's Pals	Mickey McGuire series	Oct.	8..	2 rls.
Nothin' Doin' (C. Bowers)	Comedy	July	16..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan.	29..	2 rls.

FOX

			1926	
Babes in the Jungle	O. Henry series	Nov.	29..	2 rls.
Battling Kangaroo	Animal comedy	Dec.	18..	2 rls.
Great Lakes	Variety	Nov.	27..	900
Light Wines and Bearded Ladies	Imperial comedy	Nov.	29..	2 rls.
Madam Dynamite	Imperial comedy	Dec.	11..	2 rls.
Motor Boat Demon	Van Bibber series	Dec.	25..	2 rls.
			1927	
A Dog's Pal (Jerry Madden)	Animal comedy	Apr.	23..	2 rls.
A Hot Potato	Van Bibber	July	23..	2 rls.
A Man About Town	O. Henry series	July	16..	2 rls.
An Old Flame	Helen & Warren	Feb.	5..	2 rls.
Back to Mother	Helen and Warren	Mar.	19..	2 rls.
Bathing Suitor (G. Harris)	Imperial comedy	Jan.	1..	2 rls.
Below the Equator	Variety	Apr.	9..	1 rl.
Big Business	Imperial comedy	Jan.	22..	2 rls.
Birthday Greetings	Comedy	Feb.	19..	2 rls.
Car Shy	Variety	Mar.	12..	855
Constantinople	Scenic	Jan.	22..	1 rl.
Cupid and the Clock	O. Henry series	July	23..	2 rls.
Everybody's Servant	Varieties	Feb.	26..	900
Girls	O. Henry story	Apr.	16..	2 rls.
Just a Husband	Helen & Warren	May	9..	2 rls.
Kangaroo Detective	Comedy	May	21..	2 rls.
Midsummer Night's Steam	Animal comedy	Oct.	8..	2 rls.
Monarchs of the Soil	Varieties	June	4..	1 rl.
Mum's the Word (Phipps)	Comedy	Aug.	20..	2 rls.
My Lady's Stockings	Variety	Jan.	8..	1 rl.
Nature's Wonderland	Variety	Apr.	16..	1 rl.
Not the Type	Van Bibber	May	2..	2 rls.
Old Heidelberg	Variety	May	2..	1 rl.[a]
Overnight from Paris	Variety	Jan.	15..	1 rl.
Portugal Today	Variety	Mar.	5..	786
Reflections	Varieties	May	28..	1 rl.
Road to the Yukon	Variety	June	18..	1 rl.
Rock-Ribbed Maine	Van Bibber	Mar.	5..	2 rls.
Roses and Ruses	O. Henry story	Feb.	12..	2 rls.
Rumors for Rent	Helen and Warren	June	18..	2 rls.
Salmon Run	Variety	Sept.	24..	1 rl.
Sky Sentinel	Variety	Feb.	5..	784
Slippery Silks	Imperial comedy	Feb.	12..	2 rls.
Show Rambles	Variety	July	16..	1 rl.
Society Architect	Van Bibber	Jan.	22..	2 rls.
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan.	15..	2 rls.
The Last Word	Helen and Warren	Apr.	2..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept.	24..	2 rls.
Vendors of the World	Variety	June	11..	1 rl.
Wine, Women and Sauer Kraut	Imperial comedy	June	4..	2 rls.

About the Accuracy Bucks

We haven't laid off paying a dollar for your letter telling us about major errors in this chart. We still want to know about any you find, and are only delayed by checking up on footages and such from producers. Don't worry if you've shot us a letter. The dope will be checked and your buck sent with no more delay than is absolutely forced on us.

Users Help Us Make This Chart More Useful

METRO - GOLDWYN - MAYER

	Kind of Picture	Review	Feet
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13	.....

PARAMOUNT

Rail Road	Krazy Kat	Oct. 1	1 rl.
Stephen Foster	Music master series	Nov. 12	2 rls.
Toddles	Novelty	Oct. 8	1 rl.

PATHE

		1927	
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls.
A Fair Exchange	Terry cartoon	May 9	1 rl.
Agile Age	Sportlight	May 9	1 rl.
A Gold Digger of Weepah	Sennett comedy	Oct. 1	2 rls.
A Hole in One	Terry cartoon	Sep. 10	1 rl.
And Life As It Isn't	Terry cartoon	Aug. 6	1 rl.
A Small Town Princess	Sennett comedy	Apr. 2	2 rls.
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Big Reward	Terry cartoon	July 2	1 rl.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls.
Bubbling Over	Terry cartoon	May 9	1 rl.
Chills and Fever	Sportlight	June 4	1 rl.
Cracked Ice	Terry cartoon	Mar. 19	1 rl.
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls.
College Kiddo	Sennett comedy	Aug. 6	2 rls.
Crimson Flash (Cullen Landis)	Serial	June 18	..
Curled in the Excitement	Sennett comedy	June 11	2 rls.
Died in the Wool	Terry cartoon	June 18	1 rl.
Digging for Gold	Terry cartoon	June 4	1 rl.
Do Detectives Think?	Hal Roach com.	Nov. 12	2 rls.
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls.
Down to the Sea	Sportlight	Oct. 29	1 rl.
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls.
Eve's Love Letters	Hal Roach comedy	May 28	2 rls.
Fluttering Hearts (Chase)	Comedy	June 18	2 rls.
Flying Feet	Sportlight	June 4	1 rl.
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls.
For Sale a Bungalow	Sennett comedy	Oct. 29	2 rls.
Fox Hunt	Terry cartoon	Nov. 12	1 rl.
Frontier of Sport	Sportlight	July 23	1 rl.
Frost Line	Sportlight	Apr. 2	1 rl.
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl.
Hard Cider	Terry cartoon	June 11	1 rl.
Have a Drink	"Rare-Bit" novelty	Nov. 12	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20	..
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	1 rl.
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls.
Honor Man	Terry cartoon	May 2	1 rl.
Hook, Line and Sinker	Terry cartoon.	Aug. 27	1 rl.
Horses, Horses, Horses	Terry cartoon	May 21	1 rl.
Human Fly	Terry cartoon	Sept. 24	1 rl.
Hunting for Germans	Will Rogers' trip	June 4	1 rl.
In Again, Out Again	Terry cartoon	Oct. 1	1 rl.
In Europe with Will Rogers	Series	Nov. 12	1 rl.
In the Rough	Terry cartoon.	Mar. 5	1 rl.
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls.
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls.
King Harold	Henry & Polly	Nov. 12	2 rls.
Keep Off the Grass	Terry cartoon.	Apr. 16	1 rl.
Love 'Em and Weep (Mae Bush)	Hal Roach comedy	June 18	2 rls.
Love Nest	Terry cartoon	July 23	1 rl.
Lovy My Dog	Our Gang	May 2	2 rls.
Magician	Terry cartoon	Apr. 16	1 rl.
Mail Pilot	Terry cartoon.	Mar. 12	1 rl.
Medicine Man	Terry cartoon	Apr. 23	1 rl.
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	..
Now I'll Tell One (Chas. Chase)	Slapstick comedy	Oct. 29	2 rls.
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls.
One-Man Dog	Terry cartoon	July 2	1 rl.
On the Hook	Sportlight	Sept. 10	1 rl.
Outwitting Time	Sportlight	Nov. 12	1 rl.
Pathe Review 12	Magazine	Apr. 16	1 rl.
Pathe Review 13	Magazine	Apr. 23	1 rl.
Pathe Review 14	Magazine	Apr. 23	1 rl.
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl.
Pathe Review 16	Magazine	May 2	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Pathe Review 21	Magazine	May 21	1 rl.
Pathe Review 22-23	Magazine	June 4	1 rl.
Pathe Review 24	Magazine	June 18	1 rl.
Pathe Review 27	Magazine	July 2	1 rl.
Pathe Review 28	Magazine	July 23	1 rl.
Pathe Reviews 29-30	Magazine	July 30	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6	1 rl.
Pathe Review 33	Magazine	Aug. 13	1 rl.
Pathe Reviews, 34, 35	Magazine	Aug. 27	1 rl.
Pathe Review 38	Magazine	Sept. 10	1 rl.
Pathe Review 39	Magazine	Sept. 24	1 rl.
Pathe Review 40	Magazine	Oct. 8	1 rl.
Pathe Review 44	Magazine	Oct. 29	1 rl.
Pathe Review	Review	Mar 19	1 rl.
Pathe Reviews 46, 47	Magazine	Nov. 12	1 rl.
Pie Eyed Piper	Terry cartoon	May 9	1 rl.
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls.
Red Hot Sands	Terry cartoon	Aug. 20	1 rl.
Riding High	Terry cartoon	July 2	1 rl.
Rival Sex	Sportlight	Apr. 9	1 rl.
River of Doubt	Terry cartoon	Oct. 1	1 rl.
Roaming the Emerald Isle	Will Rogers series	Aug. 13	1 rl.
Sailor Beware	Hal Roach comedy	Sept. 24	2 rls.
Scents and Dog Sense	Sportlight	Aug. 20	1 rl.
Seeing the World	Our Gang comedy	Feb. 26	2 rls.
Should a Mason Tell	Henry and Polly	Oct. 8	2 rls.
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls.
Smith's Candy Shop	Smith family	Aug. 13	2 rls.
Smith's Cook	Smith Family	Oct. 29	2 rls.
Smith's Fishing Trip	Smith Family	May 28	2 rls.
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls.
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls.
Smiths's Pony	Smith Family	Sept. 10	2 rls.
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls.
Subway Sally	Terry cartoon	July 30	1 rl.
Tabloid Editions	Sportlight	May 21	1 rl.
Taking the Air	Terry cartoon	Mar 19	1 rl.
Ten Years Old	Our Gang	Apr. 16	2 rls.
The Bully	Terry cartoon	July 30	1 rl.
Tired Business Men	Our Gang comedy	May 21	2 rls.
Tit for Tat	Terry cartoon	Mar. 5	1 rl.
Weatherproof	Sportlight	Mar. 19	1 rl.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13	2 rls.
When Snow Flies	Sportlight	May 14	1 rl.
Why Girls Love Sailor (Laurel)	Hal Roach comedy	July 23	2 rls.
Why Girls Say no (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls.
With Love and Hisses	Hal Roach comedy	Aug. 27	2 rls.
With Will Rogers in London	Rogers series	July 30	1 rl.
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	1 rl.

UNIVERSAL

		1927	
A Dangerous Double (Bob Curwood)	Short western	Oct. 29	2 rls.
A Fighting Finish	Collegians	Oct. 29	2 rls.
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl.
All for Uncle	Mike and Ike	Sept. 24	2 rls.
All Wet	Gumps series	Aug. 27	2 rls.
All Wet	Oswald the rabbit	Nov. 12	1 rl.
And How	Andy Gump	Oct. 8	2 rls.
Barrymore Tommy (Gilman)	Short western	June 18	2 rls.
Blind Man's Bluff	Northwest M. P.	Nov. 12	2 rls.
Breaking Records	Collegians	Apr. 2	2 rls.
Buster Come On	Buster Brown	Aug. 27	2 rls.
Buster, Don't Forget	Buster Brown.	Apr. 16	2 rls.
Buster's Frame-up	Buster Brown.	May 14	2 rls.
Buster's Handicap	Buster Brown	July 16	2 rls.
Buster's Infatuation	Buster Brown.	June 11	2 rls.
Collegians (second series)	Junior Jewel com.	June 11	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls.
Cows Is Cows	Short western.	June 11	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10	2 rls.
Dazling Co-Ed	Collegians	Sept. 24	2 rls.
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl.
Do Or Diet (Puffy)	Comedy	May 21	1 rl.
Fighting Texan (F. Gilman)	Short western	Sept. 10	2 rls.
George's Many Loves	Let George Do It	May 21	2 rls.
Gune Justice (Gilman)	Short western.	June 4	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl.
Home Trail	Western	May 28	2 rls.
Horse Trader (Gilman)	Western	July 30	2 rls.
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl.
Hot Stuff (Ben Hall)	Comedy	Oct. 1	1 rl.
Jane Misses Out	What Happened to Jane	May 9	2 rls.
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Jane's Relations	What Happened to Jane	July 16	2 rls.
Jane's Sleuth	What Happened to Jane	June 4	2 rls.
Keeping His Word	Excuse Makers.	Apr. 23	2 rls.
Keeping in Trim	Keeping Up with Jonses	Aug. 20	2 rls.
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls.
Kid George	Let George Do It	May 2	2 rls.
Law Rider (Gilman)	Short western	Oct. 8	2 rls.
Lone Star (Fred Gilman	Mustang western	May 2	2 rls.
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl.
My Mistake	Excuse Makers.	June 4	2 rls.
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10	2 rls.
Ocean Breezes	Gump comedy.	Oct. 29	2 rls.
Ocean Hop	Oswald the rabbit	Nov. 12	1 rl.
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10	1 rl.
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Oswald Cartoons	Winkler cartoon	Aug. 13	1 rl.
Passing the Joneses	Keeping up with Joneses	Oct. 29	2 rls.
Pawns and Queens	Short western	July 23	2 rls.
Picking on George	Let George Do It	Oct. 8	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Plain Jane	What Happened to Jane	July 30	1 rl.
Please Don't	Excuse Makers	Aug. 20	2 rls.
Plumed Rider (Gilman)	Western	July 2	2 rls.
Pride of Piperock	Western comedy	Apr. 2	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
Red Warning (Newton House)	Short western	Oct. 1	2 rls.
Rest Cure	Piperock western	May 28	2 rls.
Return of the Riddle Rider	Sequel serial.	Mar. 19	..
Roaring Gulch (E. Cobb)	Western	July 2	2 rls.
Scrappin' Fool (Bob Curwood)	Short western.	Aug. 20	2 rls.
She's My Cousin	Excuse Makers.	Apr. 2	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls.
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl.
Snookum's Asleep	Newlyweds	June 11	2 rls.
Snookums Cleans Up	Newlyweds	July 16	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27	1 rl.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1	2 rls.
Square Shooter (Gilman)	Short western	July 23	2 rls.
Stop Snookums	Newlyweds	May 9	2 rls.
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl.
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl.
That's No Excuse	Excuse Makers.	May 21	2 rls.
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl.
Trail of the Tiger (Daugherty)	Circus serial.	Aug. 6	..
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl.
What An Excuse	Excuse Makers.	June 18	2 rls.
When Greek Meets Greek	Gump comedy.	Sept. 24	2 rls.

Better Business BUILDERS

Not once or twice a month, but

EVERY WEEK

A charming view in the Mayfair Theatre, Brooklyn.

To our many contributors and friends

Merry Christmas and Happy New Year

SHOOT THEM FOR CASH, is the idea behind M. W. Larmour's story of his profit grabbing, good-will building local News Reel. He gives costs, operating facts. It's the sort of business getting feature we like to give you. It comes from a man who has found his local News Reel a real business bet.

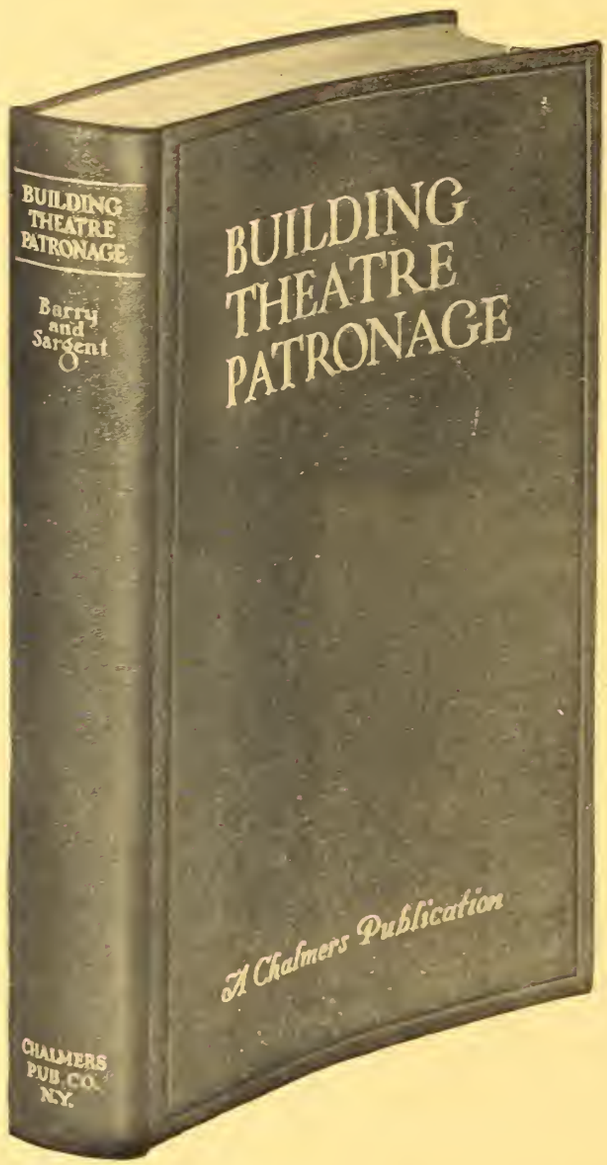
B. B. B.

Stage and Pit comes across this week with another of O. T. Taylor's money-in-the-till contributions to better presentations. This Taylor man never seems to run short of good ideas. Whether you go back 75 feet to the fire wall or have only a small stage, you can get applause and better future profits by using his adaptable ideas.

B. B. B.

F. H. Richardson keeps his pages alive with news and helpful ideas and discussion. Better projection. Better business. And more of the famous Bluebook School questions and answers for the men who want to improve projection, and that means theatre owners as much as it means the men in the projection rooms.

Make This Book Your Pal For 1928



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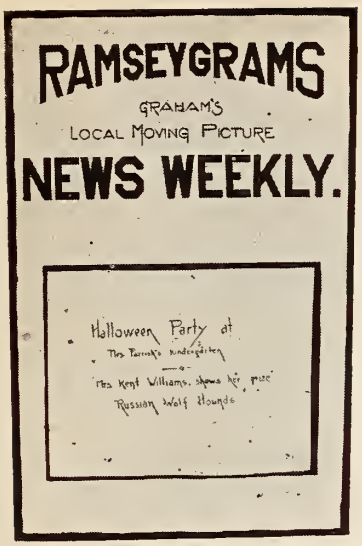

SHOOT THEM for CASH

How M. W. Larmour grinds out profit with a local News Reel

BUILDING business these days requires every ounce of effort that an exhibitor can put into his theatre promotion. It no longer suffices to see that advertising and exploitation are good stuff, that the theatre is up to par, that good films of a sort to appeal to your clientele will be booked in.

Beyond and above this, a theatre man has to work constantly to win and hold the interest of the community and its good will toward the theatre.

One thing which shoots straight to the bulls-eye on both these important counts is the theatre's own News Reel. Not supplanting the news shots of the regular producers, but supplementing them with something purely local, of intimate importance to the men, women and children of the community that theatre serves.

Experience in this as in every other matter is the best teacher and it is because the National Theatre has established its own news reel and found it a good proposition that this matter is dealt with for the benefit of other managers who may be interested but not quite able to reach a decision as to the value of the theatre shots or the methods of working for them.

Right at the outset let me say that the theatre news reel cannot be established without hard work and continual effort. My own hours of weekly labor have been increased from eight to fourteen over the usual. That's extra time on top of an already rather full schedule. So I have been losing a little sleep lately to keep my regular work up. But it is paying at the box office, in added community interest, in an increase of that precious good will, in much word-of-mouth-talk about — and favorable to — the National Theatre.

The first essential, if one is considering the item of expense and its possible sharing by other shoulders, is that of someone in town with whom to tie up. Of course the theatre can carry the expense and cash in on all the credit; but it is also possible to let another share the credit and still preserve a good amount for the theatre, and that has been my experience. Perhaps the National has been fortunate in having a splendid chance for a work-together. Certainly the tieup has worked out fine.

When first this stunt was planned it seemed rather unlikely that we could keep up a sufficient run of material from which to draw the subjects for the news shots, but this ironed out beautifully: as a matter of fact there is more to shoot than we can afford to show. It is surprising how much there is that is interesting to the home folks and what is really going on around the community that is worth the camera's attention.

FOR instance, we are now having a football game a week, an occasional Sunday School picnic, trade trips, County fair and parades, and numerous other occurrences in addition to the varied stunt stuff we shoot to be used in emergencies. In taking the news events we endeavor to get as many local people in them as possible, of course making the subjects interesting also.

The Eastman Kodak dealer here was the one with whom the tieup has been made. He runs the best drug store in town. By our arrangement he furnishes the camera, and the films, both positive and negative, the developers and the helper for me.

I furnished the developing tanks, the reels, printer and other like equipment, and we both do the photographing.

We bought a good second hand professional camera rather than the little spring wound amateur models, figuring that the big camera with the tripod would look better to the folks and make the stunt seem more professional.

For my part the work of developing, printing, making titles and so on falls to my lot, with the furnished helper on the job with me as assistant.

Of course, in this tieup, the Ramsey drug store gets none

(Continued on page 46)

Does it pay? Look!

Graham, Texas.
Oct 15, 1927.

Mr. Larmour,

Please accept my thanks for your kindness shown during the teachers institute just held here.

Very Truly Yours,
Mrs. Velma W. Berry
Co. Supt. Schools

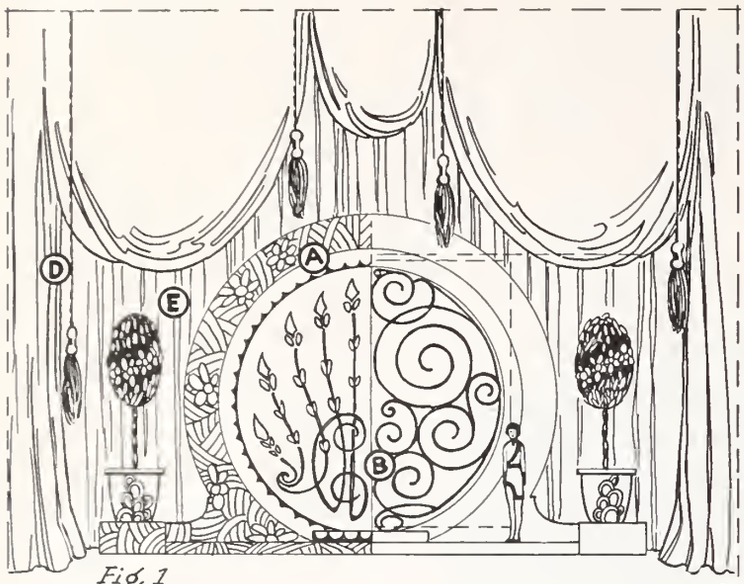

Fig. 1

O. T. Taylor's

STAGE *and* PIT

Flexible Novelty . . . . Through the Ages . . . . Appeals to the eye and loosens the tongues . . . Favorably. Won't cost a mint . . . .

IT HAS BEEN our aim to make the *Moving Picture World* Presentation ideas of a flexible nature; to suggest stage attractions that may be adapted to the individual producers requirements without losing sight of the dominant feature around which the attraction is built.

A large percentage of the ideas submitted for your approval and use during the past year were also planned to be easily adapted to local talent, making it possible for the progressive manager in the smaller town, and in the town so located that the cost of side-jumps by circuit vaude makes this branch of entertainment unprofitable, to stage very creditable presentation with selected local talent.

This week's presentation idea, based on the evolution of man from the primeval age to the present day, we have called *"Through the Ages."*

The episodes picturing the several periods can be four, or more, in number, depending entirely on how long the show is to run, how pretentious an attraction one feels justified in staging and on talent available.

Two of the period episodes are illustrated, the opening and closing numbers, and these are in form of suggestions rather than construction plans. The intervening periods or ages can be presented in so many different ideas that the producer should have no difficulty in adding appropriate numbers or replacing those suggested in the routine with others better suited to his performers and requirements.

THE ROUTINE. (Right and left from audience). Orchestra playing (suggested) "Through the Ages" (Schad) as an overture to the presentation, during which drapes part to reveal a huge circular door set in a heavy frame and flanked by big potted trees or palms. On the long wide step in front of the gate two pages, one on each side of the gate, stand at attention. The scene is in magenta and blue side floods. Music segue "Ballet Barbarian" (Zamecnick) as the pages step to the center of the door and open it, the door parting in the center, one half gliding right, one half left. Through the opening a scene depicting the primeval age is seen. Great trees, trailing vines and moss form a background for dancers in tableau. An open wood fire is glowing under the tree in the foreground.

Dancers, in red spot from projection room, step out on the stage for weird, interpretative dance of the fire worshippers. On finish of the dance they resume tableau position. Pages close the doors. Music segue dance number from "In a Persian Market," (Ketelbey). After an imperceptible pause the pages re-open the door to reveal an Egyptian scene, a barge on the Nile, the Pharaoh seated on a dais, slaves wielding huge fans, slave girls (dancers) reclining in front. Introduce oriental dance. The door is again closed. Music segue "You're just a flower from an old bouquet."

The door opens and this time there is revealed a bit of formal garden from the time of Louis 15th. Singer renders the above song (by Denni) after which two or more couples dance the minuet to interlude of the same number, Paderewski's "Minuet a l'Antique." As before the characters reenter the period set. Door is again closed and reopened as music goes to hot popular number for the final, modern, episode.

As mentioned before the various episodes can be changed to suit available talent. Thus a baritone or basso could be featured as a viking singing Griegs "Landsighting." If a mixed chorus is available an epic of the pilgrims or puritans could be introduced. Outstanding historical incidents can be made into interesting and entertaining bits.

(Please see page 46)

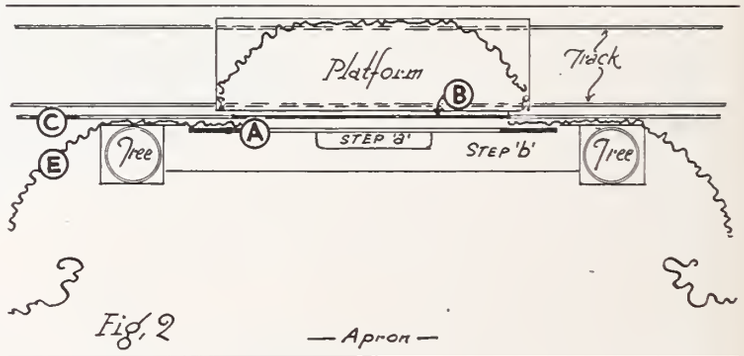

Fig. 2

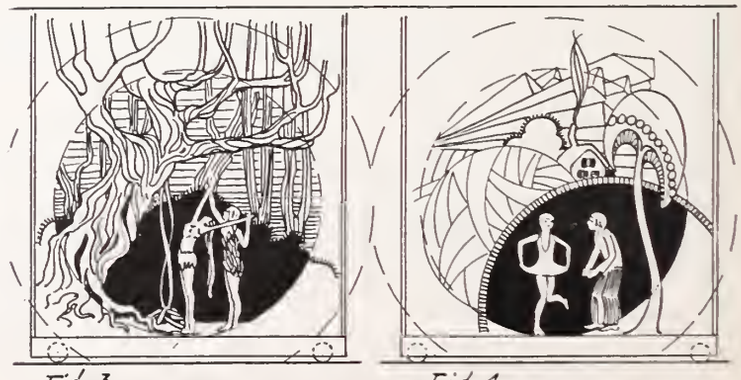
Fig. 3

Fig. 4

F. H. Richardson's

BETTER PROJECTION

"Better Projection Pays" AT YOUR BOX OFFICE

Projection Data Sought

WM. L. ZWIGARD, Mgr. Borinquen Park, San Juan, Porto Rico proposes erecting a new theatre building, the auditorium of which will be 100′ wide by 70′ long. From a sketch, undimensioned except as above, I presume the seating will be approximately 62 feet wide. Says he has had a Fourth Edition Bluebook for five years. Wants to know what size the screen should be to project 86 feet. Will use two Simplex projectors and a 7½ H. P. motor generator set. Wants to know what I would suggest as to lenses. Wants to know ideal height for both screen and projection room, height of screen center above stage floor, height of stage floor above auditorium floor and correct slope for auditorium floor, considering the fact that the walls will be only 17′ high.

First of all, the information supplied tells me very little of value in giving answers. Projection distance alone means nothing at all, insofar as concerns advising about lenses. I would suggest that the EXACT projection distance (lens to screen surface), the type of light source (whether straight D C arc, high intensity arc, reflector arc, high intensity reflector arc or Mazda) which will be used be determined, and the EXACT width of picture be fixed upon. Send ALL this data to the Bausch & Lomb Optical Co., Rochester, N. Y., asking that complete optical trains suitable for the work be sent you. That is the LOGICAL way to get just what is needed. However if you send this data to me I can tell you what is needed.

As to size of picture, your conditions as set forth will make the use of a screen of wide diffusive powers imperative, and that in turn sets up a condition which demands a pretty strong light. A large picture would require a great deal more light than a small one, illumination per unit area being equal. I do not know what your audiences are accustomed to, but in my opinion you will get the best results with a picture not smaller than 12 feet and not larger than 14 feet wide. Personally, were it my own theatre, I would select the 12 foot picture, especially if your films are old and have lots of "rain".

As to height of projection room and height of picture above stage floor, there won't be much leeway, since your total height is limited to 17′, probably four of which is taken up by stage height, and surely not less than 18″ by the borders — you say nothing about having a stage loft. A picture 14′ wide will be, if undistorted by projection angle, 10′ 6″ high, and when you take 4 plus 1½ feet equals 5½ from 18 and your picture is itself 10′ 6″ high you can see where you are at. Under the conditions I think you had better place the picture top so it will just clear the borders.

As to stage height and slope of floor — well, I am sorry to say that is out of my field. Better consult an architect though I would think, from my limited knowledge, that about four feet would be right for the stage floor height, and that one foot of rise in ten would serve very well for the auditorium floor. I think the latter is about what is usually used.

Incidentally, your accompanying sketch shows the projection room to be 15′ wide by 6′ front to back, which is bad. The fifteen wide may be and probably is all right, but it should be at least 8′ front to back. Why cramp your projectionist in his work when you have ample space available. Certainly you should add two or three feet to the six shown. It will cost you relatively very little more and be infinitely better.

Oh yes, draw an "elevation" (sectional view) of the auditorium, to scale, with stage floor in place and floor slope line drawn. Then so locate your projection room that the lower side of the light beam will be 7½′ above the floor at its closest point thereto. That will be your correct or best lens height above the auditorium floor.

Projects The Water

THE show at the Roxy Theatre this week reveals another of the wonders that go to make up "The Cathedral of the Motion Picture". In the Woodland Fantasy scene the ballet dances before a moving waterfall in a deep glen. The effect is achieved by use of a rear projection machine, the only one in the world.

The stage of the Roxy is in the shape of a triangle, so that the back corner is a distance of sixty feet from the last scene drop. A special screen, called the translux, is put in place, and the back projection machine plays on it, with the image visible to the audience on the other side.

Bluebook School Answers 601 and 602

Note. — This "School" is designed to arouse interest in the study of those many problems which contantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Bluebook Question

Question No. 620. — Should the intermittent sprocket be so adjusted that it has no perceptible circumferential movement. Tell us how you yourself decide when the movement is sufficiently closely adjusted.

Question No. 601. — In your opinion, how often should the electrical part of the projection equipment be tested for grounds?

W. C. Budge, Brooklyn, N. Y.; C. H. Hanover, Burlington, Ia.; G. L. Doe, John Doe, "Bill" Doe, Doughy Doe and I'm A. Doe, all Chicago, Ills.; George Lawrence, Sackville, N. B.; D. G. Henderson, Quincy, Ills.; T. R. Roand, St. Louis, Mo.; T. R. Bankerton, Wentzville, Mo.; Allan Gengenbeck, New Orleans, La.; A. L. Tompkins, Ft. Worth, Texas; T. D. Alexander, Decatur, Ills.; Al Lehman, Glenside, Pa.; Chas. E. Curle, Chattanooga, Tenn.; T. Y. Fullerton, Des Moines, Ia.; Frank Duduak, Fairmont, W. Va.; H. L. Baker, Johnstown, Pa.; M. D. Peters, San Francisco, Calif.; Chas. Hall, Spokane, Wash'n.; W. Turner, Pontiac, Mich.; A. D. Henley, Seattle, Wash'n.; N. R. Quigley, Oklahoma City, Okla.; W. J. Lathrop, Little Rock, Ark.; T. D. Arabel, Philadelphia, Pa.; Frank T. Spencer, Little Rock, Ark.; Albert Hancock, Dallas, Texas; John Reilly, Boston, Mass.; Thomas Billings, London, England; and W. C. Burke, Topeka, Kas., all sent in satisfactory replies to this one.

The answer of brother Hanover is selected for publication. It differs little, except in phraseology, from several others. Hanover says: "A ground may or may not mean loss of power in appreciable degree, but in any event it sets up a bad condition, hence should not be permitted to exist.

If a permanent testing lamp, such as is described on

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page 343 first volumne of the Bluebook, or better still, the Auerbach system described on page 347, be installed, testing for grounds is a very simple matter, consuming little of either time or energy. It should be done each day the equipment is used. Testing for grounds should be just as much a part of the daily routine as oiling the projectors. If you have installed the proper testing equipment, as before named, it is far less trouble than oiling."

That, gentlemen, is a complete, competent answer, without any lost motion. Hanover is right. Every projectionist should make it his business to install either the Auerback system (which is best) or a permanent test lamp such as is shown on page 343 of Vol. 1 of the Bluebook; same page of the Fourth Edition.

Question No. 602.—Tell us how you would install a permanent ground wire for testing for grounds.

The answer of brother Curle is best of the many excellent replies submitted, chiefly because of the work he has done on the drawing. He says: "It is highly desirable that a permanent, known ground be established in the projection room. This may be done by attaching a No. 14 or larger copper wire to a water pipe, or by soldering the end of such a wire to a copper plate not less than one foot square, and burying the plate, imbedded in powdered coke, in the ground deep enough to secure a permanent contact with moist earth. If the wire is attached to a water pipe the pipe should be scraped clean and bright, the wire should be soldered to a regulation ground clamp, which should be securely clamped to the water pipe by means either to the water pipe or to the buried copper plate, of a stove bolt. Having attached the ground wire, it should be carried to a convenient point in the projection room, and the end of it attached to one binding post of an ordinary incandescent lamp socket, as shown in the diagram. We then attach another copper wire to the other binding post of the lamp socket, this latter wire being long enough to reach any part of the apparatus it may be desired to test. The addition of an incandescent lamp in the socket makes the testing for grounds a very simple matter, since we have only to touch the thing desired to test with the bare end of the test wire."

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STUDENT desires position as assistant operator in movie theatre. Will go anywhere. Box 419 Moving Picture World, New York City.

Shoot for Cash

(Continued from page 43)

of the receipts of the theatre. He gets the supplies at cost and is repaid in the good will and advertising he gets out of the stunt.

We are showing from 150 to '50 feet per week and when the necessary titles are added this makes quite a big showing.

Not counting labor or depreciation of equipment, our Ramseygrams costs us about six and a half cents a foot to make, for the pictures, and about two cents per foot for titles; averaging up it runs to not quite five cents per foot of shown film.

As our camera has a trick crank, one revolution of crank to a frame of film, we are able to make animated titles. Titles and subtitles are made as short as possible, and my job is to endeavor to put a little humor into them and be careful not to appear as trying to be "smart" or to make fun of anyone. But we like to have at least one laugh in each release.

Sometimes our weekly consists of only one subject. When necessary to make up the footage we use more subjects, one main event and the necessary filler material.

We find the whole stunt quite interesting, a real business booster and at present it is the talk of the town.

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Stage and Pit

(Continued from page 44)

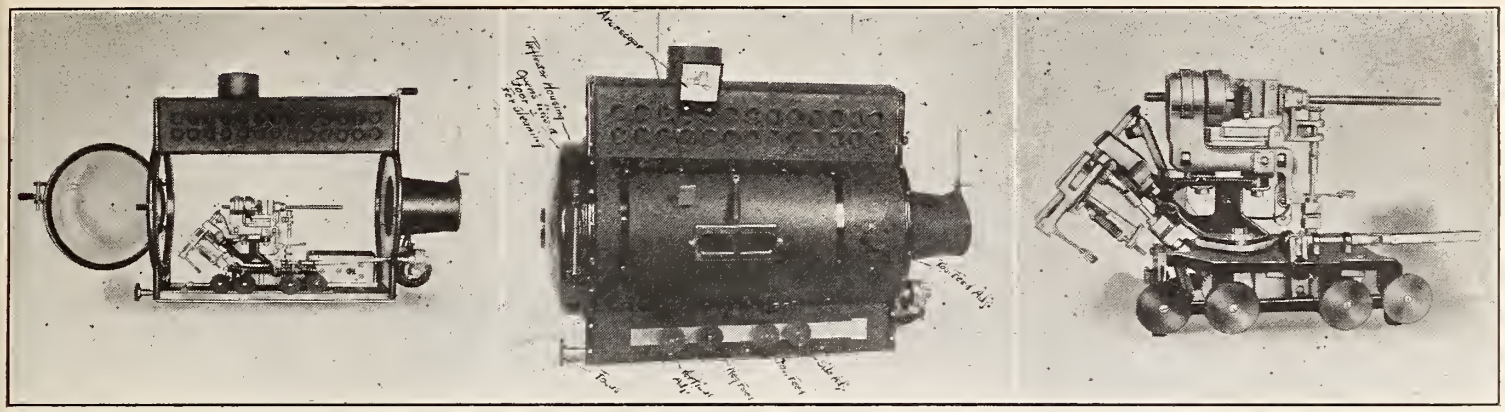
THE SETTING. Figures 1 and 2. The circular door frame, A, is easily made of wall board and light framework. The door, B, (dotted lines fig. 1, show position back of frame) is hung on the track C and parts in the center.

Step "b" serves as step from the door as well as platform on which the pages are stationed. A cyc, E, is used for masking.

It is obviously impossible to "set up" for each period change, especially when so much of the novelty of the thing depends on quick change from one scene to the next. It therefore becomes necessary to construct these scenics on movable platforms that can be quickly rolled into place directly back of the door. This, however, becomes a relatively simple thing to do due to the comparatively small setting necessary for each change. It is a simple matter to equip the platforms with wheels, in form of ordinary loft sheaves, adjusted to a track of ¾ inch half round moulding, tacked, flat side down, to the stage floor. Use small finishing nails to fasten track and it will be found that these will pull right through the moulding when the track is pulled up.

The platform sets can also be very much simplified and, as the part actually seen is not much larger than a fair-sized storewindow, it does not take a great deal of material to make a showing. The primeval setting shows a big set tree, ferns and shrubs in the background, backed by jungle. Spanish moss, vines, climbing flowers, etc., adds to the jungle atmosphere. Red and amber globes on winker buttons under the logs to suggest fires. The Egyptian era; a barge on the Nile, the backing showing pyramids in the far distance. A bright colored canopy under which the Pharaoh is seated on a dais. Slaves and dancing girls.

The Minuet: silver or gold cloth backing, in the background a formal, trimmed hedge in front of which is a carved marble seat, grass mats on the floor. Natural greens can be used to splendid advantage in this as well as the opening scene.



Hall and Connolly Lamps

By F. H. Richardson

THE proprietors of the Hall & Connolly Company were formerly employed as designing and construction engineers by the Sperry Gyroscope Company of Brooklyn. Their work with that corporation was chiefly development of high intensity arc lamps for army and navy searchlights, in which field of endeavor they were eminently successful.

In the year 1918 they developed a high intensity lamp designed for motion projection work at the works of the Sperry Company. This lamp was fully automatic; also it was rather complicated. It was self striking, self feeding and even self focusing. The lamp worked well, giving good results in screen illumination, but was not sufficiently sturdy for use in the steady grind of the average theatre projection room. So far as this editor knows this was the first attempt at high intensity arc motion picture projection. It was followed, about a year later, by a more rugged, less automatic, simplified lamp, which was supplied with better means for adjustment of the spot; also it was more convenient in the matter of re-trimming the carbons.

All Sperry high intensity searchlight lamps were air cooled by means of high pressure blowers, which plan was followed in the earlier models of the lamps built for motion picture projection work. Later, however, this was discontinued.

The Sperry Company, not wishing to invade the motion picture projection field, licensed another company under its patents, which organization proceeded to manufacture and market the Sperry high intensity projection lamp, then known as the "Sunlight Arc Lamp," which was installed in a goodly number of the higher class theatres. Screen results were excellent, but the operation of the lamp was not altogether satisfactory, so that after a time the company discontinued their manufacture, and the men who had developed the apparatus proceeded to form the Hall & Connolly Company, which has since become too well known to projectionists and theatre men to require an introduction.

The new company proceeded to re-design the old Sperry Lamp, making it more simple and sturdy, incorporating into it many of the various suggestions made by projectionists, so that at last a really practicable apparatus for high intensity projection work was available. As is well known, the HC High Intensity Lamp has come into wide use, and is now considered as standard equipment for high intensity work. The reason the lamp has succeeded so well is that the manufacturers have studied the requirements of the projectionist, and have given him what he needs and wants; also they have supplied real service cheerfully. They base all changes and improvements on their lamps upon the findings and criticisms of the men who use them, which I might remark is not only a correct way, but also is the only correct way.

About the time the first HC high intensity lamp experiments were in progress, those now comprising the Hall & Connolly Company (then members of the Sperry Company engineering staff) were working on a scheme for projection lantern slides on clouds. In these experiments a 75 ampere high intensity searchlight lamp was employed. The light was collected and projected through the slide by means of a 24" glass reflector. This is believed to have been the very first high intensity reflector lamp used for picture projection. At that time the experimenters discussed the possibility of using such a lamp for motion picture projection, but came to the conclusion that it would be a too radical departure from established methods, especially when combined with the then new projection light source, the high intensity arc.

It was only about a year ago that Hall & Connolly, Inc., began the construction of a high intensity reflector arc lamp along the lines of the one they now have placed before the industry.

FIGURE 1

At that time indications pointed to the fact that the time had come for the introduction of radical changes in projection illuminants, to the end that a more brilliant and more even screen illumination be made possible, and that this be accomplished with greater efficiency in operation.

Various schemes of arc feeding and positioning were tried out. Many different kinds of reflector were made and tested, with results that what was considered as being a "happy medium" was finally arrived at, and the new type H. I. R. (High Intensity Reflector) lamp was perfected.

The Hall & Connolly H. I. R. lamp is not a modification of the reflector type lamps now in general use. Such a modified lamp was tried out thoroughly, but was very unsatisfactory because the method of burning the carbons in such a lamp would not produce high intensity results, besides which the arc proved to be unmanagable, which of course would not do for projection work. It was found necessary to use a real high intensity burner, which same was designed along the lines indicated by years of experience in high intensity lamp work. The new outfit is designed as follows: Fig. 1 is the lamp itself; Fig. 2 is the assemblage as a whole, including the mirror, which is of such focal length as will locate the light source a sufficient distance away to prevent breakage and still with ample diameter to collect the maximum amount of light or, in the language of the scientific gentlemen, subtend the greatest possible solid angle, and at the same time keep the physical dimensions of the complete assemblage within practical limits.

The reflector is, as you will observe in figure 2, not mounted upon the lamp itself, but upon the lamphouse, the rear wall of which it forms. It is carried by spring cushions and is bedded in asbestos rings. Should the reflector be broken by some accident the fragments will be retained in place and may be used for projection until a new reflector can be obtained and mounted. The mirror is accurately mounted and will always remain in fixed position. Projectionists will appreciate the ease with which the reflector may be swung into position for convenient cleaning or examination.

FIGURE 2

How is the spot adjusted if the mirror is in fixed position? Very simple, Willie! You just move the light source (lamp) forward, backward or up, down or sidewise! No, don't apolo-

(Please turn to following page)

Spooky "Cat and Canary"

A highly atmospheric introduction for Universal's Special, "The Cat and the Canary" was used at the McDonald Theatre in Eugene, Oregon. The manager, Russell F. Brown, staged a fast-stepping prologue that took exactly four minutes.

The orchestra or organ opens with a soft, melodious number. Two thirds through the music and in the middle of a strain, a girl screams offstage. A green flood lamp flashes on and a girl in street clothes backs on stage, frightened, looking into flood lamp. At the same time a boy dressed like Creighton Hale in the picture backs on from the opposite side of the stage. The orchestra picks up a soft, spooky strain, playing to action from now on.

The girl and boy back into each other, center, and scream loudly. The flash boxes (explained below start flashing and all the house lights go out. The boy starts cautiously toward left in the direction of the green flood toward which the girl points. As he hears it, a low moan is started (muffled siren) growing louder as he approaches. Then everything happens 1-2-3.

Four Fast Minutes

A loud scream is heard from the top of the balcony, a "woozy" bird shoots down a wire and a second later, while the boy stares in horror at the bird, a hairy hand reaches slowly through the center of the curtain and grasps the girl and pulls her, screaming wildly, back through the center split of the curtain. The boy takes one last look at the bird, now almost upon him, turns to warn the girl just in time to see her disappear through curtain. As he grasps for her the bird hits the stage with a terrible bang, the lights stop flashing, the title of the picture is thrown on the plush. The boy jumps back and runs offstage. The green flood goes with him and the show is on.

Flash Boxes: Six were made out of one gallon cans, one side being removed and a 100 watt lamp put in. The cans were wired to a pivet switch, the arm of which swings over contacts, each contact wired to a different flash box. Boxes were placed at each end of the pit, one in the footlights, two on each side wall, down front, and one half way up the center aisle. This last one was put in place by an usher just before the prologue started, the aisle being closed until the same usher ran down, at the height of the excitement, and picked up the box, still flashing, and rushed down into the pit with it. The boxes on the floor all flashed up to the ceiling; boxes on the side walls flashed across the auditorium. Some boxes had amber color screens, others were left open (white). A "hot" wire is run from the pivet arm of the backstage switch to all of the boxes. The other wire from each box runs to one of the six contacts over which the arm swings. Boxes should be placed so that flashes will come from opposite sides of the house, a sort of hit and miss effect.

Hall and Connolly Lamps

(Continued from preceding page)

gize. Just don't be so dumb next time! It's a clever and a good arrangement.

The lamphouse itself is large enough to provide ample air space and is handsome in appearance. The doors (not shown) are hinged to swing down. The equipment may, of course, be mounted by the usual means upon any make of professional projector. All control handles are conveniently located, outside the lamphouse of course. A simple and practicable arc image projector is mounted on the side of the lamphouse. It projects a clear-cut image of the light source upon a card, which is in accord with modern, approved practice.

There is a protective douser which is used to prevent the fouling of the reflector when striking the arc. The usual douser is mounted at the front end of the lamphouse cone. A motor control fuse and terminal box is provided. All wiring is in flexible metal conduit, and is in strict accordance with Underwriter's requirements. The motor is of the entirely enclosed type; it is mounted as shown figure 2. The lamphouse finish is black crystal heat resisting enamel on all sheet metal, smooth black enamel on castings and polished nickel on handles, etc.

Both positive and negative carbons are automatically fed by means of geared rollers, between which they pass under pressure, passing through adequate wiping electrical contacts, which latter are designed to take care of 50 per cent. current overload. The positive carbon is rotated, as in the regular high intensity lamp (which this really is), as it is fed forward. The arc length is automatically maintained in the usual manner. Its length may be altered at will by the projectionist, by means of a suitable knob conveniently located outside the lamphouse.

The negative feed is entirely independent of the positive, but the speed of feeding the positive is dependent upon the position of the negative carbon tip, the latter being fed into a fixed position at all times, regardless of motor speed. This makes the light source practically self focusing, as well as self feeding — a valuable feature. The feeding of the negative is controlled by a pilot tip located near the arc, which causes a relay to operate the feeding mechanism as the negative burns away. The effect is even feeding and maintainance of the light source in one fixed position automatically, as before set forth.

Should the automatic feed for any reason at any time become temporarily inoperative, the feeding may be done by hand by means of independent feed knobs conveniently located. In the almost impossible event that these also become inoperative, the lamp may still be kept burning, and the picture continued without stop. The emergency features have been incorporated at the suggestion of various projectionists.

Figure 3

The manufacturer claims the following outstanding features for the new H. I. R. lamp:

Extremely high efficiency. Reliability under all conditions. Convenience of operating. Low cost of upkeep.

Efficiency. Gives real high intensity projection at 35 to 70 amperes. At 60 amperes the screen brightness is considerably greater than that obtained from the ordinary high intensity lamps at 120 amperes.

The evenness of illumination on the screen is a great deal better than that obtained with the older high intensity lamps. Edges and center of screen are always equally bright and clean cut. Definition of the picture is excellent. Absolutely no out-of-focus effect as experienced with certain types of light sources.

Reliability. It's constructed to withstand rough usuage. It's designed by men who are experts in their line and who have had many years of experience in supplying reliable lamps for motion picture work, both in studios and theatres. It's backed up by their service and guarantee.

Convenience. It is easy to get at to clean, lubricate, and re-trim. All feed and control handles are located on the right hand side of the lamphouse.

When the lamp has been trimmed it can be run continuously until both carbons have been consumed. Can be run continuously for more than an hour and a quarter without re-trim and without hand feeding or hand adjustment.

For replacement of parts the lamp can be taken completely apart and re-assembled in a few minutes.

Low Cost of Upkeep. It's free from the constant replacement of condensers, (a big item) as is the case with the older types of lamps. It is our opinion that reflectors will last at least one year without becoming too much pitted.

Less replacement of parts than on the large high intensity lamps due to the lower current used.

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 89 (November and December, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Alien Antics. 1 reel—Pathe Grantland Rice Sportlight—Review, November 5.

All Wet. 1 reel—Universal "Oswald the Rabbit" Cartoon—Review, November 19.

All Wet. 1 reel—Universal "Oswarld the Rabbit" Cartoon—Review, November 12.

Angel Eyes. 2 reels—Educational Big Boy Comedy—Review, December 24.

Angel of Broadway. 6,574 ft.—Leatrice Joy—Directed by Lois Weber—Pathe—Review, November 5.

Assistant Wives. 2 reels—Charley Chase—Pathe Hal Roach Comedy—Review, November 26.

B

Blind Man's Bluff. 2 reels—Jack Perrin—Universal Mounted Police Series—Review, November 12.

Blind Man's Bluff. 2 reels—Jack Perrin—Universal Northwest Mounted Police Series—Review, November 19.

Body and Soul. 5,902 ft.—Aileen Pringle and Norman Kerry — Directed by Reginald Barker — Metro-Goldwyn-Mayer—Review, November 19.

Bowery Cinderella. A 6,900 ft. — From an original story by Melvin Houston—Gladys Hulette and Pat O'Malley—Directed by Burton King—Excellent Pictures—Review, November 26.

Brave Heart, A. 1 reel—Pathe Aesops Fables Cartoon —Review, November 5.

Breakfast at Sunrise. 5,100 ft.—Constance Talmadge —Directed by Mal St. Clair—First National— —Review, November 26.

Bridal of Pennacook. 1 reel—Tiffany Technicolor Production—Review, November 19.

Broncho Buster. 1 reel—Pathe Aesop Fable Cartoon —Review, December 17.

Buffalo Bill's Last Fight. 2 reels—Metro-Goldwyn-Mayer—Review, December 3.

Bull Fighter, The. 2 reels—Pathe Mack Sennett Comedy—Review, November 19.

Buster What's Next. 2 reels—Universal "Buster Brown" Comedy Series—Review, November 5.

C

Casey Jones. 6,673 ft.—Ralph Lewis—Directed by Charles J. Hunt—Rayart—Review, December 24.

Chicago. 9,145 ft.—Phyllis Haver.—Directed by Frank Urson.—Pathe.—Review, December 31.

City Gone Wild, The. 5,408 ft.—Thomas Meighan—Directed by James Cruze—Paramount—Review, December 10.

Cups and Contenders. 1 reel—Pathe Grantland Rice Sportlight—Review, November 19.

Curiosities. 1 reel—Educational Walter Futter's Curiosities—Review, December 3.

D

Dates For Two. 2 reels—Universal Stern Bros. Comedy—Review, December 24.

Devil Dancer, The. 7,000 ft.—Gilda Gray—Directed by Fred Niblo—United Artists—Review, December 24.

Devil's Twin, The. 5,478 ft.—Leo Maloney—Directed by Leo Maloney—Pathe Review, December 10.

Do Detectives Think. 2 reels — Stan Laurel — Pathe Hal Roach Comedy—Review, November 12.

Dress Parade. 6,599 ft.—William Boyd—Directed by Donald Crisp—Pathe—Review, November 5.

E

Enemy, The.—8,194 ft.—Lillian Gish.—Directed by Fred Niblo.—Metro-Goldwyn-Mayer.—Review December 31.

Exploring England With Will Rogers. 1 reel—Pathe —Review, December 10.

F

Felix the Cat. 1 reel—Educational Felix the Cat Cartoon—Review, December 10.

Felix the Cat. 1 reel—Educational Pat Sullivan Cartoon—Review, December 3.

Fiddlesticks. 2 reels—Harry Langdon—Pathe Comedy—Review, November 19.

Fireman Save My Child. 5,399 ft.—Wallace Beery and Raymond Hatton—Directed by Edward Sutherland—Paramount—Review, December 10.

Flaming Fathers. 2 reels — Max Davidson — Pathe Comedy—Review, December 10.

Flying Fishers. 1 reel—Pathe Paul Terry Aesop Fable Cartoon—Review, November 19.

Football Sense. 1 reel—Pathe Grantland Rice Sportlight—Review, November 5.

Football Sense. 1 reel—Pathe Grantland Rice Sportlight—Review, November 19.

Forbidden Woman. 6,568 ft.—Jetta Goudal—Directed by Paul L. Stein—Pathe—Review, November 5.

For Men Only. 1 reel—Educational Walter Futter's Curiosities—Review, November 5.

Fox Hunt, The. 1 reel—Pathe Aesop Fable Cartoon —Review, November 12.

French Dressing. 6,344 ft.—Lois Wilson—Directed by Allan Dwan — First National Picture — Review, December 17.

G

Gaucho, The. 9,265 ft.—Story by Elton Thomas—Douglas Fairbanks—Directed by F. Richard Jones —United Artists—Review, November 26.

Gay Defender, The—6,379 ft.—Richard Dix.—Directed by Gregory LaCava.—Paramount.—Review, December 31.

Get Your Man. 5,718 ft.—From Louis Verneuil's play —Clara Bow—Directed by Dorothy Arzner—Paramount—Review, December 10.

Girl From Chicago. 5,978 ft. — Conrad Nagel—Directed by Roy Enright—Warner Brothers—Review, December 24.

Girl from Everywhere, The. 3,303 ft.—Featured Cast —Directed by Eddie Cline—Pathe—Review, November 5.

Girl in the Pullman. 5,867 ft.—From the "Girl in the Upper C," by Willson Collison—Marie Prevost and Harrison Ford—Directed by Earle C. Kenton —Pathe—Review, November 5.

Good Time Charley. 6,302 ft. Featured Cast—Directed by Michael Curtiz — Warner Brothers — Review, November 26.

Gorilla, The. 7,133 ft.—From the play by Ralph Spence—Featured Cast—Directed by Al Santell—First National—Review, November 26.

H

Harp In Hock, A. 5,996 ft.—From the story by Evelyn Campbell—Rudolph Schildkraut and Junior Coghlan—Directed by Renaud Hoffman—Pathe—Review, November 5.

Harem Scarem. 2 reels—Universal Oswald Cartoon —Review, December 17.

Harvester, The. 7,044 ft.—From the novel by Gene Stratton Porter—Featured Cast—Directed by J. Leo Meehan—Film Booking Offices—Review, November 19.

Have a Drink. 1 reel—Pathe Rare-Bit Novelty—Review, November 12.

Hello Sailor. 2 reels — Lupino Lane — Educational Comedy—Review, December 10.

Hero for a Night. 5,711 ft.—Glenn Tryon—Directed by William James Craft—Universal Pictures—Review, November 26.

Hodge Podge No. 62. 1 reel—Educational Lyman Howe Hodge Podge—Review, November 26.

Honeymoon Hate. 5,415 ft.—Florence Vidor—Directed by Luther Reed — Paramount — Review, December 17.

Hook and Ladder No. 9. 5,240 ft.—From the story by John Moroso—Featured Cast—Directed by F. Harmon Weight—FBO—Review, November 26.

Husbands or Lovers. 6,250 ft.—Emil Jannings—Directed by Paul Czinner—Rimax Production—Review, December 3.

I

In Europe With Will Rogers. 1 reel—Will Rogers —Pathe—Review, November 12.

In Old Kentucky. 6,646 ft.—James Murray and Helene Costello — Directed by John M. Stahl — Metro-Goldyn-Mayer—Review, December 3.

Irresistible Lover, The. 6,958 ft.—Lois Moran and Norman Kerry—Directed by William Beaudine—Universal Pictures—Review, November 19.

J

Junk Man, The. 2 reels — Pathe Comedy — Review, December 17.

Just Kidding. 2 reels—Pathe Aesop Fable Cartoon —Review, December 17.

K

King Harold. 2 reels—Taylor Holmes and Leah Baird —Pathe Comedy—Review, November 12.

L

Ladies Day. 1 reel—Pathe Grantland Rice Sportlight —Review, December 3.

Ladies Must Dress. 5,599 ft.—Virginia Valli—Directed by Victor Heerman—Fox—Review, December 17.

Last Waltz. 6,940 ft.—Featured Cast—Directed by Arthur Robison—Ufa—Review, November 19.

Legionnaires in Paris—5,771 ft.—Al Cooke and Kit Guard.—Directed A. E. Gillstrom.—FBO.—Review, December 31.

Light in the Window. 5,960 ft.—From a story by Arthur Hoerl—Directed by Henry B. Walthall—Percy Pembroke—Rayart Imperial—Review, November 12.

Lindy's Cat. 1 reel—Pathe Aesop's Fable Cartoon—Review, November 5.

Lion Hunt, The. 1 reel—Metro-Goldwyn-Mayer—Review, December 10.

Little Rube, The. 2 reels—Dorothy Devore—Educational Comedy—Review, November 5.

London After Midnight. 5,687 ft.—Lon Chaney—Directed by Tod Browning—Metro-Goldwyn-Mayer—Review, December 17.

Lone Eagle. 5,862 ft.—Raymond Keane—Directed by Emory Johnson—Universal—Review, December 24.

Love. 7,800 ft.—Adapted from Tolstoi's novel "Anna Karenina"—Greta Garbo and John Gilbert—Directed by Edmund Goulding—Metro-Goldwyn-Mayer—Review, December 3.

Love In A Police Station. 2 reels—Pathe Mack Sennett Comedy—Review, December 17.

Love Lorn. 6,110 ft.—Sally O'Neil—Directed by John P. McCarthy—Metro-Goldwyn-Mayer—Review, December 24.

Love Mart, The—7,388 ft.—Billie Dove.—Directed by George Fitzmaurice.—First National.—Review, December 31.

M

Masked Menace. 2 reels—Pathe Serial—Review, December 24.

Masked Menace. 2 reels—Pathe Serial—Review, December 24.

Masked Menace. 2 reels—Pathe Serial—Review, December 26.

Man Crazy. 5,542 ft.—Dorothy MacKaill—Directed by John Francis Dillon—First National—Review, December 24.

Man, Woman, and Sin. 6,280 ft.—John Gilbert and Jeanne Eagels—Directed by Monta Bell—Metro-Goldwyn-Mayer—Review, December 17.

Moment of Temptation, A. 5,656 ft.—Featured Cast—Directed by Philip Carle—FBO Picture—Review, December 10.

Moods of the Sea. 1 reel—Educational Robert C. Bruce Scenic—Review, December 10.

My Best Girl. 8,700 ft.—Adapted from the story by Kathleen Norris—Mary Pickford—Directed by Sam Taylor—United Artists—Review, November 12.

N

Never the Dames Shall Meet. 2 reels—Charley Chase—MGM Comedy—Review, December 3.

Newlyweds Christmas Party. 2 reels—Universal Stern Brothers Comedy—Review, November 5.

Night Lift. 6,235 ft.—Featured Cast—Directed by George Archainbaud—Tiffany—Review, December 10.

No Fuelin. 1 reel—Educational Felix the Cat Cartoon—Review, November 12.

No Place to Go. 6,431 ft.—Mary Astor and Lloyd Hughes—Directed by Mervyn LeRoy—First National—Review, December 10.

Now We're in the Air. 5,798 ft.—Wallace Beery and Raymond Hatton—Directed by Frank Strayer—Paramount—Review, December 17.

O

Ocean Hop, The. 1 reel—Universal Oswald the Rabbit Cartoon—Review, November 12.

Outdoor Sketches. 1 reel—Educational Bruce Scenic—Review, November 12.

Outdoor Sketches. 1 reel—Educational Bruce Scenic—Review, November 19.

Outdoor Sketches. 1 reel.—Educational Bruce Scenic—Review, December 17.

Outwitting Time. 1 reel—Pathe Grantland Rice Sportlight—Review, November 12.

Outwitting Time. 1 reel—Pathe Grantland Rice Sportlight—Review, November 19.

P

Pajamas. 5,867 ft.—Olive Borden—Directed by J. G. Mlystone—Fox—Review, December 10.

Pathe Review. 1 reel—Pathe—Review, November 19.

Pathe Review, No. 41. 1 reel—Pathe—Review, November 5.

Pathe Review, No. 42. 1 reel—Pathe—Review, November 5.

Pathe Review, No. 46. 1 reel—Pathe—Review, November 12.

Pathe Review, No. 47. 1 reel—Pathe—Review, November 12.

Pathe Review, No. 49. 1 reel—Pathe—Review, November 26.

Pathe Review. 2 reels—Pathe—Review, December 17.

Pathe Review, No. 1. 1 reel—Pathe—Review, December 24.

Private Life of Helen of Troy. 7,694 ft.—Lewis Stone and Maria Corda—Directed by Alexander Korda—First National—Review, December 17.

Playin' Hooky. 2 reels—Pathe "Our Gang" Comedy—Review, December 24.

Putting Pants on Philip. 2 reels—Stan Laurel—Metro-Goldwyn-Mayer Hal Roach Comedy—Review, December 10.

Q

Quality Street. 7,193 ft.—From the play by Sir James M. Barrie—Marion Davies—Directed by Sidney Franklin—Metro-Goldwyn-Mayer—Review, November 12.

R

Racing Mad. 2 reels—Educational Mermaid Comedy—Review, December 24.

Rest Day. 1 reel—Educational Cameo Comedy—Review, November 5.

Riding Gold. 2 reels—Universal "Champion Boy Rider" Series—Review, December 24.

Road to Romance. 6,581 ft.—Based on the story "Romance," by Joseph Conrad—Ramon Novarro—Directed by John S. Robertson—Metro-Goldwyn-Mayer—Review, November 19.

S

Sailor Izzy Murphy. 6,020 ft.—George Jessel—Directed by Henry Lehrman—Warner Brothers—Review, December 10.

San Francisco Nights. 7,000 ft.—From Leon De Costa's "The Fruit of Divorce"—Percy Marmont—Directed by R. William Neil—Gotham Production—Review, December 24.

Lap Center. 1 reel—Universal Comedy—Review, December 24.

Saved by a Keyhole. 1 reel—Pathe Aesop Fable Cartoon—Review, November 5.

Scared Silly. 2 reels—Educational Tuxedo Comedy—Review, November 12.

Second Honeymoon, The. 2 reels—Leah Baird—Pathe "Polly and Henry" Comedy Series—Review, November 5.

Serenade. 5,209 ft.—Adolphe Menjou—Directed by D'Abbadie D'Arrast—Paramount—Review, December 24.

Shanghai Bound. 5,515 ft.—Richard Dix—Directed by Luther Reed—Paramount—Review, November 12.

She's A Sheik. 6,015 ft.—Bebe Daniels—Directed by Clarence Badger—Paramount—Review, November 26.

Shield of Honor, The. 6,172 ft.—Featured Cast—Directed by Emory Johnson—Universal—Review, December 17.

Showing Off. 2 reels—Universal Comedy—Review, November 19.

Sliding Home. 2 reels—George Lewis—Universal Collegian Series—Review, December 24.

Smith's Cousin. 2 reels—Pathe Comedy—Review, November 5.

Smith's Modiste Shop. 2 reels—Mary Ann Jackson—Pathe Comedy—Review, December 3.

Sorrell & Son. 9,000 ft.—Adapted from the novel by Warwick Deeping—Featured Cast—Directed by Herbert Brenon—United Artists—Review, November 19.

Sportlight. 1 reel—Pathe Grantland Rice Sportlight—Review, December 17.

Sportlight, The. 5,620 ft.—From the story, "Footlights" by Rita Weiman—Esther Ralston—Directed by Frank Tuttle—Paramount—Review, December 3.

Spring Fever. 6,705 ft.—From the stage play by Vincent Lawrence—William Haines and Joan Crawford—Metro-Goldwyn-Mayer—Directed by Edward Sedgwick—Review, December 10.

Stephen Foster. 2 reels—Paramount Fitzpatric "Music Masters" Series—Review, November 12.

Sunnyside. 2 reels—Charlie Chaplin—Pathe Comedy—Review, December 17.

Surrender. 8,249 ft.—Adapted from Alexander Brody's Play—Mary Philbin—Directed by Edward Sloman—Universal Pictures—Review, November 12.

Swell Clothes. 1 reel—Arthur Lake—Universal Comedy—Review, November 19.

Switches Witches. 1 reel—Educational Felix the Cat Cartoon—Review, November 19.

Switches Witches. 1 reel—Educational Felix the Cat Cartoon—Review, November 12.

T

Tea For Three. 6,150 ft.—Based from the play by Carl Sloboda—Lew Cody and Aileen Pringle—Directed by Robert Z. Leonard—Metro-Goldwyn-Mayer—Review, November 12.

Thirteenth Hour. 5,252 ft.—Lionel Barrymore—Directed by Chester Franklin—Metro-Goldwyn-Mayer—Review, December 3.

Two Girls Wanted. 6,100 ft.—From the play by Gladys Unger—Janet Gaynor—Directed by Alfred E. Green—Fox Production—Review, November 19.

U

Uncle Tom's Cabin. 2,000 ft.—From the story by Harriet Beecher Stowe—Featured Cast—Directed by Harry Pollard—Universal—Review, November 12.

Up the Ladder. 1 reel—Patbe Grantland Rice Sportlight—Review, November 5.

V

Valley of the Giants, The. 6,400 ft.—Milton Sills and Doris Kenyon—Directed by Charles J. Brabin First National—Review, December 10.

Very Confidential. 5,620 ft.—Madge Bellamy—Directed by James Tinling—Fox—Review, December 3.

W

Whirl of Activity. 1 reel—Educational Hodge Podge—Review, December 24.

Wild Geese, 6,448 ft.—Adapted from the prize novel by Martha Ostenso—Belle Bennett—Directed by Phil Stone—Tiffany Stahl Production—Review, December 10.

Wise Wife, The. 5,620 ft.—Phyllis Haver—Directed by E. Mason Hopper—Pathe—Review, November 5.

Wizard, The. 5,629 ft.—From Gaston Leroux's stage play "Balaoo"—Edmund Lowe—Directed by Richard Rosson—Fox—Review, December 3.

Women's Wares. 5,614 ft.—Featured Cast—Tiffany Productions Inc.—Directed by Arthur Gregor—Review, November 19.

Wreck of the Hesperus, The. 6,447 ft.—Suggested by Longfellow's poem—Featured Cast—Directed by Elmer Clifton—Pathe—Review, December 3.

Y

Young Hollywood. 2 reels—Pathe—Review, November 19.

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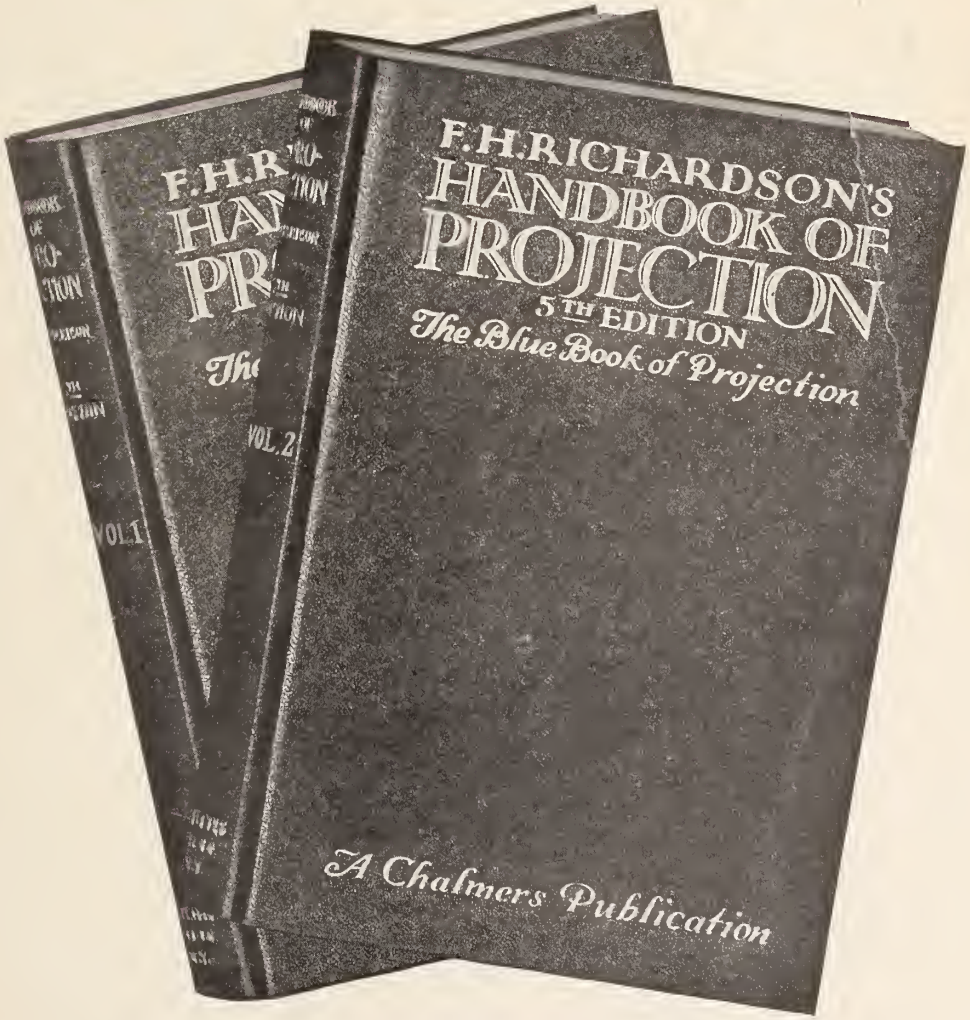

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